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Guy McCoy

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Etude

the music magazine

JANUARY 1953

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The Stars and Stripes Forever.

March.

JOHN PHILIP SOUSA.

Marziale

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“America Is Coming
Alive, Musically”

Mrs. Edward A. MacDowell

Musicians of Bali

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(Editorial)

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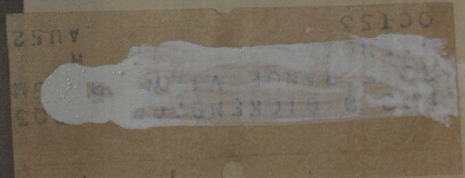
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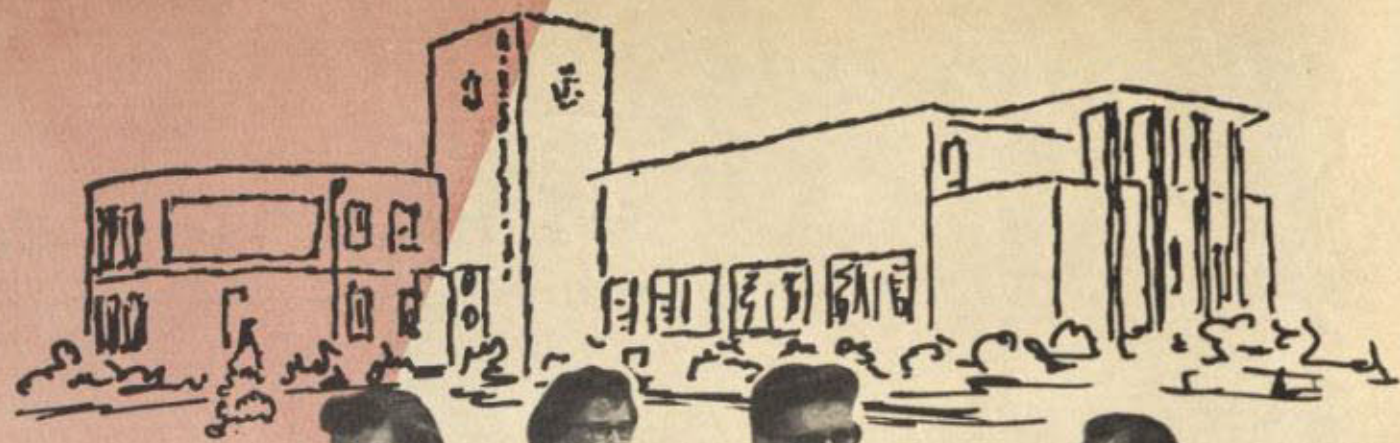
Roberta Savler

SOUSA MARCHES ON

By Stephen West

(See Page 10)





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THE WORLD OF

Music

New Works recently performed by the New York Philharmonic Symphony Orchestra conducted by Dimitri Mitropoulos included the first New York presentation of Bohuslav Martinu's Cello Concerto played by Pierre Fournier, and the première of "A Double Portrait" by Louis Gesensway. The latter work had been commissioned by Mitropoulos.

Efrem Zimbalist, world-famed violinist, now director of the Curtis Institute of Music, who retired some years ago from active concertizing, appeared as soloist with the Philadelphia Orchestra in December to present the world première of a new violin concerto written by Gian-Carlo Menotti. The work was played also in New York and will be on the program for the Philadelphians' Washington appearance in March. The new concerto was completed only a short time before its première performance.

Arthur Honegger's dramatic oratorio, "Joan of Arc at the Stake," was given its first Philadelphia performance in November by the Philadelphia Orchestra and a long list of collaborating artists. The choral sections of the work were more than capably sung by the Temple University choirs, Elaine Brown, direc-

Frances Yeend (*The Virgin*), Carolyn Long (*Marguerite*), Martha Lipton (*Catherine*), David Lloyd who portrayed five separate parts and Kenneth Smith, who played three rôles. Speaking rôles were taken by Edward Enfiejjar, Robert Grooters, Mindella Pikoos and Roland Weiser. Following the Philadelphia première the work was given in New York, Baltimore and Washington. The New York concert on November 18 marked the fiftieth anniversary of the Philadelphia Orchestra's first concert in that city.

"*Volpone*," a new opera by George Antheil will be given its world première on January 9 by the opera department of the School of Music at the University of Southern California. Repeat performances will be given on January 10, 16, and 17. Carl Ebert, head of the opera department, will direct the work.

Enrique Jorda, regular conductor of the Capetown Symphony Orchestra, was guest conductor at the opening of the San Francisco Symphony Orchestra season, on November 13. He conducted the orchestra also on November 14, 15, 20, 22, 28, and 29. He has been conductor of the Capetown Symphony since 1947.

The University of Texas College of Fine Arts will sponsor its second annual Southwestern Symposium of Contemporary American Music to be held March 23-25, 1953. January 15 is the deadline for composers to submit manuscripts. Clifton Williams is chairman of the symposium committee.

The Fourth Annual Band Day sponsored by the University of Michigan Marching Band was held at Ann Arbor, in October with 101 high school bands participating. A total of 6,176 bandmen were in attendance. Dr. William D. Revelli is director of the University of Michigan Bands.

The Pennsylvania Academy of Fine Arts is presenting a series of Five Chamber Music Concerts in the Academy. Two of the five concerts have already been given with the remaining three to be presented on January 30, February 27, and March 27. The January concert will feature Ralph Berkowitz and Vladimir Sokoloff, pianists; the February event will be presented by Jascha

(Continued on Page 58)



Vera Zorina

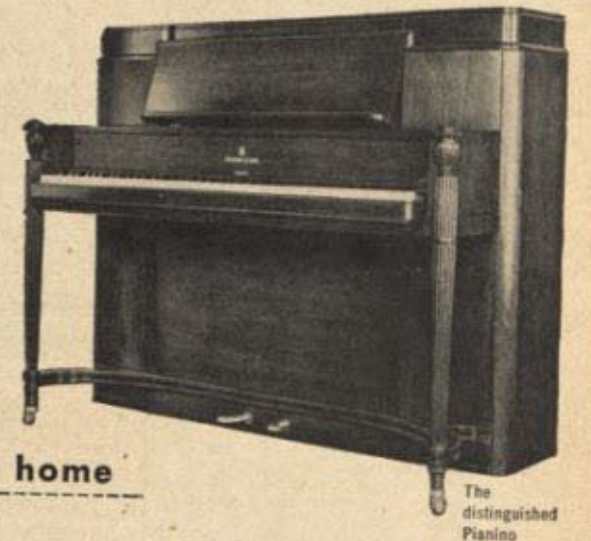
tor and the St. Peter's Boys' choir, Harold Gilbert, director. Vera Zorina, famous ballet and dramatic stage personality enacted the title rôle. Other leading rôles were taken by Raymond Gerome (*Father Dominic*),

ETUDE—JANUARY 1953



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By GEORGE GASCOYNE

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Tchaikovsky—Symphony No. 6 (Pathétique)

Eugene Ormandy and the Philadelphia Orchestra have made a recording of this favorite orchestral masterpiece which is nothing short

of superb. Ormandy is temperamentally well-fitted to do a first class job conducting Tchaikovsky's music, and in this performance he misses no opportunity to bring out everything which the great Russian composer put into this score. (Columbia, one LP disc.)

Beethoven: Emperor Concerto

Vladimir Horowitz, collaborating with Fritz Reiner and the Victor Symphony, has produced a recording of the great Beethoven work which compares favorably with previous recordings made by (Continued on Page 7)

THE COMPOSER OF THE MONTH

Wolfgang Amadeus Mozart, born January 27, 1756, was without doubt, one of the most amazing musical personalities of all time. A genius of almost unbelievable precociousness, he literally astounded his elders with his amazing accomplishments at an age when most children are usually concerned with their toys. Such was his ability that at the age of six he was taken with his older sister, Nanerl on a concert tour to Munich and Vienna. The Emperor was much impressed with the two children, and young Wolfgang himself was perfectly at ease in the royal surroundings. He learned to play the violin without instruction; the organ was learned in the same manner, after he had been shown the workings of the pedal.



In 1777 he began composing for the new instrument, the piano-forte, and from then on he used this instrument (instead of the clavichord and harpsichord) in all of his concert appearances. He wrote his first opera in 1768, the same year in which he also made his first appearance as conductor.

At the age of 14 his recitals exhibited amazing accomplishments; he composed an aria, the words of which had just been handed to him, and then sang it accompanying himself; he wrote a Sonata and a Strict Fugue on themes handed to him at the time. Such exhibitions became almost commonplace.

Mozart was the victim of political intrigues and jealousies, even his opera "Marriage of Figaro," coming close to failure at its premiere owing to the intentional lapses of the jealous Italian singers in the cast. In 1787 "Don Giovanni" appeared with immediate success, and following this Mozart accepted an offer from the Emperor to be "Chamber-composer."

His works number 528 in virtually every classification from piano solos to his great Requiem Mass. This last work was interrupted by his death which occurred on December 5, 1791.

Mozart's genius is remarkable for the amazing variety of his output. His operas mark him as without a superior in this field. His influence in establishing the classical structure of the symphony, the string quartet, the violin and piano concerto is not to be denied. It is a significant fact that most of the great Masters to follow Mozart acknowledge their debt to him and his music.

The Andante from Sonata, K. 533, will be found on Page 28 of this month's music section.

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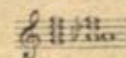
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Musical Oddities

By **NICOLAS SLONIMSKY**

LEOŠ JANÁČEK was a rebel of the Bohemian school. At his entrance examination at the Prague Conservatory, he was asked this simple question by Professor František Blažek, the venerable old man of Czech pedagogy who was also the teacher of Dvořák: "How do you resolve a dominant-seventh chord?" Janáček did not reply. Blažek waited, and then said: "But this is very simple: the seventh descends, the third ascends; and the root falls to the tonic."

Janáček listened attentively. Then he silently approached the blackboard and wrote:



Pausing dramatically for a moment, he said: "As you see, the seventh does not descend, the third does not ascend; and the root does not fall."

Lamoureux, the French conductor and founder of the orchestra bearing his name, was giving a lengthy explanation of the meaning of an orchestral passage at a rehearsal, when he noticed that two of the players were exchanging remarks. He stopped talking and imperiously inquired what they were saying. The musicians appeared embarrassed, but said nothing. Lamoureux insisted: "I demand that you tell me exactly what you were saying. The precise words!" "Well, if you absolutely insist," said one of the guilty men, "I will tell you. We were saying that you were an insufferable bore!"

When Lamoureux conducted "Tristan" at the Nouveau Théâtre in Paris, he needed a first cellist. A young Spaniard applied for the position; Lamoureux auditioned him and decided to engage him for the job. "Do you think he will be satisfactory?" The manager asked Lamoureux. "He is not a great player," replied Lamoureux, "but he may eventually amount to some-

thing." The Spanish cellist was Pablo Casals.

Moriz Rosenthal, whose quips and witty repartees were as famous as his majestic way with the piano, paid a visit to a French pianist who also did some composing. Rosenthal noticed that the pianist had several scores of Debussy and Strauss—then the stormy petrels of modern music—on his desk. "I am surprised," Rosenthal exclaimed. "I always thought you composed by heart!"

Gounod worshipped Mozart. On the fifteenth birthday of his daughter Jeanne, he gave her a copy of "Don Giovanni" and inscribed it as follows:

"Ma fille! Si quelqu'un te disait:
"En musique
Quelle est l'oeuvre immortelle,
incomparable, unique
Dont le nom resplendit au sommet de cet art?
Réponds sans hésiter: "Don Juan de Mozart."

It is not generally known that César Franck was helped during his early career by Meyerbeer and Liszt. It was Liszt who arranged for a performance at the Paris Conservatoire of Franck's first major work, the biblical oratorio "Ruth." On November 12, 1845, Liszt wrote to Ary Scheffer, a painter influential in the Conservatory councils: "M. César Auguste Franck who has the wrong idea (1) of bearing the imperial name of César Auguste and of occupying himself in earnest with writing beautiful music, will have the honor of remitting these lines to you. Meyerbeer must have already confirmed to you the opinion that I had expressed about Franck's oratorio "Ruth." The sincere approbation by a great master of Meyerbeer's stature seems to me of decisive weight." Liszt requested Scheffer to help Franck to obtain the conservatory hall for

the presentation of his work. The combined recommendations of Liszt and Meyerbeer brought about quick action. Franck's oratorio was performed in the Paris Conservatory on January 4, 1846, and his career in Paris was successfully launched.

A winged phrase was coined by von Bülow when he called young Richard Strauss, "Richard the Second." This was, of course, with reference to the Wagnerian idiom adopted by Strauss in his early works. The sobriquet lasted for some years, but eventually disappeared.

WHEN HANS VON BÜLOW moved from Wagner's orbit to that of Brahms (after Cosima von Bülow had become Mrs. Richard Wagner), he described the First Symphony of Brahms as the Tenth Symphony. He explained: "I call this symphony the Tenth not in the sense that it should follow Beethoven's Ninth; I would rather place it between Beethoven's second and the Eroica—and I would also designate as the First not the Beethoven C Major one but Mozart's Symphony known under the name, Jupiter Symphony."

Some American critics were outraged at the high ranking assigned to Brahms by von Bülow. Philip Hale described the First Symphony of Brahms as "the apotheosis of arrogance." William F. Apthorp wrote, "The first Symphony of Brahms sounds for the most part morbid, strained and unnatural; much of it is even ugly." The writer in the "Boston Gazette" fulminated: "The Brahms C Minor Symphony is mathematical music evolved with difficulty from an unimaginative brain. How it ever came to be honored with the title of the Tenth Symphony is a mystery to us. The Tenth Symphony! This noisy, ungraceful, confusing and unattractive example of dry pedantry before the masterpieces of Schubert, Schumann, Mendelssohn, Gade or Raff! Absurd!"

Hans von Bülow was celebrated equally for his wit and for his lack of tact. His worst faux pas was the declaration he made after he conducted the Eroica with the Berlin Philharmonic on March 29, 1892: "The Eroica was dedicated to Napoleon and to Lobkowitz, who is a nobody. I propose on behalf of German musicians to rededicate it to the Beethoven of politics, Prince Bismarck." This unexpected glorification of the symbol of German militarism stunned liberals in Germany and von Bülow's admirers elsewhere in Europe. He had to do a lot of explaining afterwards.

DURING HIS AMERICAN tour in 1875-1876, Hans von Bülow was engaged in an ardent epistolary romance with a young French baroness. He wrote her from Cincinnati: "There are two piano teachers in my hotel room as I am writing you. I told them I had to answer my publisher's letter. They are quarreling about the proper interpretation of a movement in a Beethoven sonata, and they take me for an authority on the subject. Because of my excessive politeness, I do not wish to tell them that they are a couple of imbeciles. So I agree first with one and then with the other. Napoleon dictated six letters at once. Alas, I have but one third of his talents!"

His letters to the baroness were written in exquisite French and contained some wonderful bon mots. He wrote her that their meeting was to him a "malheureux bonheur l'heureux malheur." Paying a compliment to her slender figure, he observed: "une femme doit être portative."

Von Bülow was as fluent in English as he was in French, and he was capable of some deft punning. He inscribed an album of an English admirer:

In art hate respectability
and respect ability.

When the New York Herald referred to von Bülow as Liszt's son-in-law, he wrote a letter to the editor which was urbanity itself: "Sir; Allow me most humbly to decline the honor given me this morning by the musical critic of the New York Herald in calling me the son-in-law of Abbé Liszt; this honor belonging since 1870 exclusively to the composer of Lohengrin, Richard Wagner, Esq."

In 1850, one Carlo Minasi published a number entitled "Poor Pussy Polka". He dedicated it to the Society for the Prevention of Cruelty to Animals. The opus was reviewed in "The Musical World" of London as follows: "There is an excellent imitation of a cat's meow in the coda of this . . . O Puss!"

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Music Lover's

BOOKSHELF

By DALE ANDERSON

Frederick Delius
by Peter Warlock
(nom de plume of Philip Heseltine)

The Oxford University Press has recently re-published this excellent life of the noted English composer (of German descent) with additions, annotations and comments by Hubert Foss, who, quoted on the jacket, writes: "I am more convinced than ever of its quality. The book is a work of art."

The story of Delius' life and almost incessant struggles is exceptionally interesting, whether in Jacksonville, Florida where he established himself as a music teacher, or drinking absinthe with his Bohemian friends at Montparnasse in Paris or living out his last days in every way a singular individualist. In Paris for instance, he became a spiritualist and conducted seances. He also claimed that he invented the X-ray over ten years before Röntgen announced his discovery. Entirely apart from its musical connection, the book is a most interesting and entertaining one.

Oxford University Press \$3.00

From These Comes Music
by Hope Stoddard

Miss Hope Stoddard for eight years on the Editorial Staff of the Etude and twelve years Associate Editor of The International Musician, the official organ of the American Federation of Musicians, has given, in her new book a general description of the nature of the forty instruments which are used in bands and orchestras to translate the printed notes into sound. The work contains a great deal of correlative information which she has derived from conferences with famous orchestral and band performers, as a means of securing this kind of general information of value not only to students, but to all interested in music.

The work has a very definite value. She presents many curious and interesting facts. For instance, in her chapter on clarinets she says: "No two clarinets seem to function exactly alike. The player must get used to his own particu-

lar clarinet through a process of feeling, sensing, and experimenting. When he finally makes each tone come out clear, he has all the satisfaction of knowing that he is probably the only person in the world who can attain to just that perfection on his own special instrument." The book is illustrated with precisely, excellently drawn sketches by Ava Morgan, and interspersed with appropriate verses by Miss Stoddard.

Thomas Y. Crowell Company \$3.50

The Antiquity of Music
by Harry Rimmer

This handsome brochure of sixty-four pages fills a unique need. The author, Harry Rimmer, D.D., LL.D., Sc.D., a gifted clergyman and evangelist with a fine insight to archeology, science and education, unfortunately did not live to see the publication of this work. The text is short and "to the point" and every page is accompanied by a full page appropriate illustration. The volume traces in twenty-eight pictures and few words the origin of music from the dawn of time to its development in modern church and evangelical work. The publisher may be proud of the way in which this book has been issued to fill a special need.

Rodeheaver Hall-Mack Co. \$1.00

Some Composers of Opera
by Dymaley Hussey

The Oxford University Press has a series of short volumes upon the lives of great composers of which this is the third. They are a syntheses of biography in musical analysis. This volume of 102 pages covers composers of operas who have not been discussed in previous volumes of the series. These are Monteverdi, Gluck, Weber, Rossini, Donizetti, Bellini, Gounod, Bizet, Moussorgsky, Puccini and others.

These sketches are graphic and comprehensive and indicate the author's sympathetic interest in the individual composer as well as his seasoned judgment as a critic. In addition to any musical library. Oxford University Press \$2.00

New Records

(Continued from Page 3)

other giants of the keyboard. Mechanically the record is outstanding. (RCA Victor, one LP disc.)

Mahler: *Symphony No. 4*
Schubert: *Symphony in C Major*

Here is an excellent recording of two master works made by one of the great orchestras of the world, the Amsterdam Concertgebouw. In the Mahler work the conductor is Edward van Beinum while the Schubert Symphony is conducted by Josef Krips. The Mahler Symphony is not of such great length as several of the other Symphonies of this composer but it is considered by many to be one of the most interesting scores. In the last movement it makes use of a soprano solo which in this performance is sung by Margaret Ritchie whose voice, while somewhat small, is used most appealingly. In the Schubert work Josef Krips turns in a routine performance. (London, two LP discs.)

Bruch: *Concerto in C Minor*

This grand old standby of the violinist's repertoire is given a truly magnificent performance by Jascha Heifetz and the London Symphony Orchestra, conducted by Sir Malcolm Sargent. The Heifetz tone sings as only it can do and the interpretation is all that one could ask. On the reverse of the record, Heifetz joins with his pianistic collaborator of many years, Emanuel Bay to present an excellently conceived and delicately performed rendition of the Saint-Saëns Violin Sonata in D Minor. (Victor, one LP disc.)

Shostakovich: *Symphony No. 5*

This symphony which is usually considered the best of this Russian composer's symphonic works is given a well-balanced and intelligent interpretation by Jascha Horowitz and the Vienna Symphony Orchestra. (Vox, one LP disc.)

A Treasury of Madrigals

The record hunter seeking the unusual in listening pleasure will find it in this disc of 17 English Madrigals made by Lehman Engel

and a group of five singers known as the Renaissance Singers. The singing is unaccompanied throughout and is characterized by a sympathetic expressiveness that is made to fit the mood of each number, whether it be sad or gay. Some of the composers represented are Tallis, Byrd, Gibbons, Wilbye, and Lassus. (Columbia, one LP disc.)

Puccini: *La Bohème*

A truly magnificent performance of this favorite Puccini Opera is provided in this new recording which makes use of some of the top figures in the Italian operatic field. The performance is spirited; it has the tenderness and pathos required, and the ensemble work is all that could be desired. The well-balanced cast includes Ferruccio Tagliavini (*Rodolfo*), Rosanna Carteri (*Mimi*), Giuseppe Taddei (*Marcello*), Pier Luigi Latnucci (*Schaunard*), Cesare Siepi (*Colline*), Elvira Ramella (*Musetta*), Armando Benzi (*Parpignol*), Piero Poldi (*Sergeant*), Mario Zorogniotti (*Benoit and Alcindoro*). The orchestra and chorus of Radio Italiana, Turin are the collaborating forces, all under the able direction of Gabriele Santini. (Cetra-Soria, two LP discs.)

Fioravanti: *"Le Cantatrici Villane"*
(*"The Village Singers"*)

"The Village Singers" was written by the early nineteenth century composer Valentino Fioravanti as a satire of serious opera of the period. It was first given in 1806 with considerable popular success. It had a revival in 1951, when it was performed for the entertainment of the international delegates convened in Naples for the third *Premio Italia* which annually presents awards for the best European radio programs. The recording employs the same forces which presented the revival and they turn in a sparkling performance. The singers include Alda Noni, soprano; Ester Orell, soprano; Fernando Cadoni, mezzo-soprano; Sesto Bruscantini, basso; Franco Calabrese, basso; and Agostino

PIANO BOOKS for Young Beginners

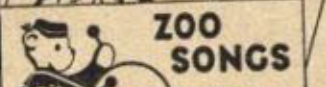
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Lazzar, tenor; together with the orchestra of the Alessandro Scarlatti Society of Naples, directed by Mario Rossi. (Cetra-Soria, one LP disc.)

Rachmaninoff: *Concerto No. 3 in D Minor*

Moura Lympny and the New Symphony Orchestra, conducted by Anthony Collins present a recording of this formidable work which, while it cannot be compared favorably with those of Horowitz or Malcuzyński, at the same time, it does reveal sound musicianship on the part of both soloist and conductor. Apparently this is music not of Miss Lympny's style. (London, one LP disc.)

Beethoven: *Archduke Trio in B-flat, Op. 97*

Here is a recording which bears favorable comparison with previous performances on records of this work by other ensemble groups. In this instance the artists involved are Jean Fournier, violinist; Anthony Janigro, cellist and

Paul Badura-Skoda, pianist, and they turn in a performance which contains all the elements of good ensemble playing not the least of which is a keen sense of balance and proportion. (Westminster, one disc.)

Mendelssohn: *Scherzo, Wedding March and Nocturne from "A Midsummer Night's Dream."*

These perennial favorites are given a splendid performance by the Berlin Philharmonic under the direction of Ferenc Fricsay. (Decca, one ten-inch disc.)

Christmas 'Round the World

Here is a fine recording of Christmas Carols from various countries, which came to our attention too late to be included in the December review column. Made by a quartet known as the Mariners, of the Arthur Godfrey Show, they turn in a splendid piece of work. Four of the carols are numbers which have been collected in the mountains of Kentucky by John Jacob Niles. (Columbia, one ten-inch disc.)

Happy New Year
to ETUDE readers everywhere

LETTERS

TO THE EDITOR

ETUDE has always derived much help and inspiration from the letters of commendation (and sometimes criticism) which it constantly receives from its readers. Due to space limitations, it is possible to print only a small percentage of these.

The letter printed below came to our office just about the time we were giving some thought to the preparation of an editorial statement suitable for the first issue of our seventieth anniversary year. The letter expresses so sincerely (and in such original style) the writer's appreciation of the ideals set by Mr. Presser when he founded the ETUDE that we want to share it with all our readers.

It is a source of great satisfaction that the ideals and principles which inspired Mr. Presser in founding the ETUDE have been adhered to during these seventy years of its existence. It is the hope of the present editorial staff to continue along these same tried and true principles.

ETUDE appreciates the privilege of reprinting this letter and values highly the sentiments expressed herein.

My dear ETUDE Music Magazine:

For many years you and I were constant companions in my home and schools and clubs and on many church programs, and often you and I went visiting together—sometimes to cities or towns or perhaps to country homes and churches.

Sometimes I gave you away, —not because I did not love and admire you, but because I did and still do. That is why I am now

giving you to two great nieces of mine who are talented young musicians. Life goes on, you know; so you and I, with the assistance of your publisher Theodore Presser Company, must help to make musicians who will love music for its own sake and for the sake of others. A drab world it would be without music. I have missed you dreadfully since 1935—the year I discontinued my teaching, stored my superb musical library until I gave it away (for I could not carry it with me), sold my piano, and locked those golden memories in my heart, where they still are treasured. And so now you are celebrating! Bless your dear heart, you deserve to celebrate; and you deserve continued and increasing success. May you live long and prosper!

What a marvelous message you sent out to the whole world telling us of tributes from far and near when your publisher, Mr. Theodore Presser died. He was a great man, capable and kind and generous. I do not wonder that, as you told us, he passed out quietly after calmly saying, "Saviour, you are right." So you see whom Mr. Presser had taken as partner and guide.

Occasionally, after his death, you published some of his sayings that had impressed his business associates. Among his sayings was this: "Your success depends as much on what you stay out of as what you go into."

You sent to me a photograph of Mr. Presser which I placed in a conspicuous place in my studio which was an inspiration to teacher and pupils as long as I had a studio.

You have given to me some of the most enchanting memories of my life. I can not adequately express my appreciation and deep gratitude to you.

On an enclosed card I request that the ETUDE be sent, as a gift from me, to two of my great nieces trusting that it will mean as much to them as it has meant to me to receive and use the ETUDE.

With best wishes, I am

Sincerely your friend

Mrs. Alfred S. Holcomb

Panama City, Fla.



"America is Coming Alive Musically"

says the widow of Edward A. MacDowell

from an interview with Marian Nevins MacDowell,
secured shortly before her 95th Birthday

by LeRoy V. Brant

ARTISTIC SUCCESS and a place in musical history's sun for the young musician of today is seen by Marian MacDowell, 95-year-old widow of America's greatest composer, providing he has talent, and the will to implement his talent. And in all America there is no one who can speak with a voice as authoritative as that of Mrs. MacDowell; perhaps not in all the world, for her 95 years of rich living surpass that of even Jean Sibelius, who can boast only 86, or those of Ralph Vaughan Williams, whose total tally is a mere 81. Mrs. MacDowell's whole life has been spent in music, too, for her ambition as a girl was to become a concert pianist, and after her husband's death she returned to the concert stage to raise funds for the Peterborough colony, her memorial to the greatest composer America has produced to date.

"MacDowell felt that the musical voice of America was as sweet and triumphant as that of any nation in the world. I feel that, too, and I know from a long and beautiful experience that the feeling is based on solid fact. I remember when I was organizing the first music festivals here at Peterborough we needed people for the pageant, people for the chorus, people for everything. Where to get them was the problem, so I thought. But it was not a problem at all, for the farmers came, the woodsmen came, the people in the village came, and we had enough. The farmers would rehearse until 11 o'clock in the evening, go home for a few hours of sleep, rise at four or five o'clock to milk their cows,

before breakfast and the fields. When I saw all this I knew there was a voice in America that would never be stilled, the voice of the music of the people.

"Tell your musical people these things; tell them there is a place for them; tell them there is music in America, and that for the young musicians of America Fate has obtained riches in the halls of history, if only they will have the courage and the industry to carve those niches."

At the age of 95 Marian MacDowell still retains all the rapier-like qualities of mind that have made her a force in the musical annals of America for over forty years. Her body is frail, her vision is almost gone. Yet her smile last summer lightened up the darkened room of Hillcrest at the Peterborough Colony where I visited her, permitting a glimpse of the radiance that must have dazzled Edward MacDowell more than seventy years ago. Peterborough is her life, its Colony her reason for existence. Here, aided by her musical friends, she has made a haven for artists. This haven is her memorial to her beloved husband.

The Peterborough Colony has been so often described in so many periodicals, including ETUDE (see issues of August 1951 and July 1945) that here suffice it to say that an endowment has been set up whereby an estate of some 600 acres has been created, on which are something like a score of studios where artists in many fields may find a haven from the distractions of life, where they may be free to create untroubled by telephone, postman,

visitor, by any outside interruption. Artists meet at common breakfast, separate to their various studios, a basket lunch is left on their doorstep at noon, at five o'clock or thereabouts they return for dinner, and the evening is spent talking over the accomplishments of the day, or in some cases (I myself witnessed several) at the village soda fountain in the frivolous consumption of chocolate sodas and ice cream cones! What price relaxation after the strenuous task of creation!

Although any of the arts may be represented at Peterborough, great stress has always been laid upon music, naturally. In practically every studio I visited, and in the assembly hall, Steinway pianos were available for those who, like the spirit of him who hovered over all the Colony, loved to make a joyful noise unto the Lord. And it is this basic emphasis on music which Mrs. MacDowell feels should be of so great encouragement to the youth of America.

"The Peterborough Colony should make young people realize that America cares for its art life. Every young person is potentially a part of that life. It is only for him to realize the fact, and do something about it."

The Colony is not conducted as a scholarship center for young graduates in music, or other arts. Any candidate must have won at least his first pair of spurs before he is admitted there. But, having shown the world that he is serious, that he has a

(Continued on Page 49)

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THEODORE PRESSER Bryn Mawr, Pennsylvania



Sousa (Clifton Webb) and his famous band



Sousa receives a message from the president



Ruth Hussey, Clifton Webb, Robert Wagner and Debra Paget



Sousa (Clifton Webb) and his wife (Ruth Hussey)

Sousa Marches On

Interesting and exciting facts connected with the production of the spectacular Technicolor film, "The Stars and Stripes Forever," based on the life of America's famous band leader.

by Stephen West

THE NEW YEAR in entertainment gets off to a good start with the holiday season release of "The Stars and Stripes Forever," the 20th Century-Fox presentation of much of the music and part of the life story of John Philip Sousa.

Named in honor of one of Sousa's most stirring compositions, the huge Technicolor production took nearly a year to complete, and five years in negotiation before actual work could be begun. The rights to bring Sousa's personality to the screen were obtained from Sousa's widow, other heirs, and six different publishing companies, and involved a more complicated procedure and a larger outlay than any other musical in recent years. The resulting characterization is sympathetic and satisfying, showing the March King as a frustrated composer who finds his marches bringing him greater success than the ballads he wanted to write. One of the sequences shows Sousa singing a new ballad (in a bad voice) to his wife as she accompanies him on the piano. She plays it again, faster, and he dances to it. In march tempo, the theme becomes *Semper Fidelis*. Two of these lesser-known ballads, *Oh, Why Should the Spirit of Mortal Be Proud*, and *When You Change Your Name to Mine*, round out a score of perennial

Sousa favorites.

In connection with the film's release, the entire score has been recorded as a filmusical album by MGM Records, with Alfred Newman conducting the 20th Century-Fox orchestra.

Written and produced by Lamar Trotti and directed by Henry Koster, the film stars Clifton Webb as Sousa, with Ruth Hussey playing Sousa's devoted wife, and Debra Paget and Robert Wagner as the principals in a love story in which Sousa lends a guiding hand but which, happily, does not intrude on his own romance.

The great Sousa was so well known in his day that cigars were named for him and every vaudeville show had its Sousa imitator. His triumphs are attributed to his giving his public what it wanted. In his person, Sousa was not without eccentricities; he always wore white gloves when conducting but he never wore the same pair more than once and ordered a hundred dozen at a time. The shoes he wore at important concerts (before Presidents and crowned heads), were kept in a closet, never again to be worn. Sousa joined the U.S. Marine Corps band at the age of 13. When, at 26, he rose to its leadership, he grew a beard to hide his youth from older men he (Continued on Page 64)

Just Supposin'

An Editorial

by JAMES FRANCIS COOKE

JUST SUPPOSIN' you should wake up tomorrow morning and after turning on the radio you heard the announcer say in a serious tone of voice:

"Flash . . . stand by for a news item of great importance! Leading astro-physicists report that at 3:47 o'clock, Eastern Standard Time this morning, an unexplainable atmospheric condition arose throughout the world which has stopped all musical vibrations. Very probably the United Nations will be asked to give this matter top consideration immediately. Stand by for further news flashes!"

The announcer continued to comment:

"All nations of the earth were suddenly and violently shocked by this mysterious loss of one of the most valued possessions of man. Hereafter until some cosmic change again occurs, if you play any musical instrument you may hear a thumping, a scratching or a picking noise, but no music. If you start to sing you will find yourself reciting the words but you will hear no musical tones. The duration of this frightening state is indeterminate. No one knows whether it will last for a day, a year, a century or forever. Has the great art of music been obliterated?"

"The implications of this startling and ominous condition are enormous. Church bells will no longer ring! All the songs of the song-birds, except for the caw of the crow, will be inaudible. There will be no music from your record player, your radio, your television, your moving pictures. All musical entertainment, opera, symphony concerts, bands, choruses and chamber music will be silenced.

"The voices of the great artists from Caruso, Melba, Chaliapin, Schumann-Heink, to Galli-Curci, Pons, Flagstad, Melton and Pinza will be heard no more. There will be no more recorded music. The marvelous recordings of Paderewski, Heifetz, Templeton, Casals, Iturbi, Rubinstein and Menuhin become worthless.

"If you go to the opera, the singers will come down to the footlights and shout the words, but there will be no tones. In the orchestra pit the fiddlers will saw, the wind instrument players will blow and the tympanists pound, but no music will be heard. Musical educational institutions will close instantly. Public school choirs and church choirs will be hushed. The sonorous peals of a million organs throughout the world will cease. No more wedding marches! No more hymns! Mothers will no longer be able to put their infants to sleep with lullabies. Just think! There will be no more dancing, for what is dancing without

The editor emeritus of ETUDE gives expression to some mighty sobering thoughts as to what it would be like if the world were suddenly deprived of all its music.

music? Tremendous factories making musical and electronic instruments, employing, throughout the world, hundreds of thousands of people, will shut down. The multi-million dollar investments in music will cease to pay huge dividends unless the scientists are able to find out some way of combating this tragic condition on our planet."

Of course, even the most blatant newscaster, with a hangover from a five day spree, could never imagine such an Orsen Welles catastrophe. Sometimes however, it is good for everyone to stop and consider the priceless benefits which music brings to all of us, whether our musical interest is amateur, professional, commercial or merely that of a music loving auditor. It takes some such fantastic picture, as that given, to bring to us a realization of the blessings of the tone art as well as to evaluate music as a real, vital necessity in our modern scheme of living.

Just what music will bring to man in this portentous year of 1953, when hundreds of millions of men and women throughout the world are looking and praying for stability, prosperity, and productivity, along with a joyous and peaceful civilization, is suggested in the following:

TO VERY LITTLE CHILDREN music brings a bewitching joy which makes them instinctively laugh and dance and try to sing.

TO THE VERY AGED music brings dreams, memories, rest and peace of soul. From the cradle to the grave music is with us always.

TO THE AVERAGE MAN OR WOMAN who cannot play any instrument, music will bring entertainment, inspiration and activating force which will lead each individual to higher intellectual, humanistic and spiritual levels. Music also brings to all, an overwhelming and inexplicable power, day in and day out, which is indispensable in the modern world. The kings and emperors of past history never dreamed of the wealth of glorious music which the world of today now enjoys at relatively slight investment.

TO THE SOLDIER AND SAILOR music brings priceless echoes of home and the folks.

TO THE MUSIC STUDENT music brings a kind of mental and physical coordination, acceleration in thought and a personal poise which great thinkers have pronounced unsurpassed. It also brings a discipline in mind and digital accuracy, which opens the doors to higher social and business levels as well as to great personal happiness otherwise unattainable.

TO THE MUSICAL HOME music (Continued on Page 56)



Sampih in "Kebyar"



Ni Gusti Raka in "Legong"



Anak Agung Maudera, Conductor



Bali Dancers in "Djanger"



Ni Gusti Raka in "Tumulilingan"



Bali Dancers in "Legong"

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The sensational nation-wide tour of the

Musicians of Bali

with their native performances which to them are
but the natural expression of a way of life, has
been to Americans a most revealing experience.

by Rose Heylbut

A TALL MAN had come into the room. He wore a sports shirt, a sarong-like drapery of dark green, and no shoes, and he carried a long, slender two-ended drum. With a look of kindly humor, he seated himself and touched the drum-ends with quick, strong taps of palms and fingertips. No melody accompanied him; there was only the tattoo of insistent rhythms, straight, syncopated, long, short. There was also present the music of a master musician.

Musical Director of The Bali Dancers, Anak Agung Gde Ngurah Maudera is a master musician, though not a professional in our sense of the term. He is also the honored Mayor of Pliatan, famous among Bali villages for the excellence of its music, and the home of most of his troupe, none of whom are professionals, either. There are no professional musicians in Bali, and no music schools. Each town has its own music club (*sekehe*), its own musicians, its own dancers; and the Pliatan performers, sent here under the auspices of The Republic of Indonesia, bewitched New York into buying out the original engagement of five weeks and demanding a return engagement.

The Bali Dancers gave Broadway its first taste of authentic Balinese music, which is interesting. More interesting is the aspect of a group of villagers enthraling the world's most critical

audience by performances which represent the natural expression of a way of life. At home, these Balinese stars work in the rice fields or in small native shops. After work, they hasten to the music club to polish up performances on the gamelan (the native orchestra of xylophones, metallophones, and gongs), and to accompany dancing which, with the music, forms their self-expression as well as their favorite entertainment. For a full year before their current tour, they practiced nightly and held full rehearsals on Sundays. The chief problems of the tour lay in training their wives and children to carry on as substitutes in the fields and shops.

These expert performers learn their art as they learn their speech. From babyhood, Balinese children listen to the music-making of their elders; around the age of two, they are encouraged to imitate what they hear. After some ten years of imitating these familiar home sounds, they become accomplished musicians. The Agung's eldest son, nineteen, plays all the instruments of the gamelan; his youngest son, three, is beginning to pick out traditional melodies. Neither they nor their father have had, or are likely to have, what we call musical training.

British-born John Coast, producer of The Bali Dancers, and his wife Supianti Coast, descendant of a distinguished Javanese family, talked of Bali's music. Though the traditional forms go

back to the 8th Century, these earliest strains are scarcely traceable to-day.

"The music included in our program goes back anywhere from one to nine centuries," says Mrs. Coast. "The basic melodies are old; their use and general mood are newer—even modern. It is as though Copland were to superimpose his idiom on a classic Greek theme. Modern embellishments of traditional Bali melodies are called 'flowerings', and most of them come from North Bali, the source of all innovations in the native music. The oldest forms, used in temple rituals, are played without flowerings, the melodies being beaten out on all the instruments. All our music is based on the Oriental five-tone scale—something like a pentatonic without semi-tones. An extremely acute ear is needed for the intonation, since no two gamelans are tuned exactly alike."

Singing is less developed than instrumental music. Vocal performances, according to Mr. Coast, are still at the folk-level stage while the gamelan reflects the sophistication and development of the symphonic form. Indeed, the gamelan is the chief medium of expression. It consists of many choirs of instruments, all percussive, together with an occasional bamboo flute and, more rarely, a two-stringed viol. All different in tone, use, and effect, the instruments are of the xylophone type. The gamelan accompanies dancing, is fully capable of independent performance of symphonic length and quality, and allows for solo virtuosity, chiefly on the *reyong*, an arrangement of horizontal gongs performed, with extraordinary rhythmic intricacy, by four players. Indeed, rhythm is the basis for the exuberantly gay music of Bali. The drum sets the pace, mood, and color for each work. The Agung conducts the gamelan from the drum.

Though modern Balinese music is chiefly a source of pleasure, it has its link with the religion of the people, and the entire development of island life. Once a part (Continued on Page 58)



Immortal Bohemian

Father Dante del Fiorentino's remarkably graphic new biography of Italy's most famous modern composer.

A Review by Jay Media

THIS NEW biography of Giacomo Puccini is attracting far more attention than the usual musical life-story, not merely because of the wide fame of the greatest Italian musical figure since Verdi, but rather because of the vivid, vital and human literary style of the author, Father Dante del Fiorentino who became the village padre in the tiny town of Lucca, Italy, where Puccini was born. The Puccini family and the del Fiorentino family had been intimate friends for many generations. Padre del Fiorentino makes Puccini live and catches the composer's whims, vagaries, dreams, and frailties in such an engrossing manner that your reviewer read the book at one sitting as one might be entranced by a "best-seller."

The musically gifted Puccini family was famous for nearly two centuries from Antonio (1747-1832), Domenico (1771-1815), Michele (1813-1864) to Giacomo (1859-1924).

As with the Couperin family in France, the Bach family in Germany, and the Mason family in the United States—the pursuit of music was a heritage. Music to them

was a *Geburtsprache*—a native tongue. Puccini's father, Michele (a pupil of Mercadante and Donizetti), was the organist at the San Martino Church. Michele died a few years after Giacomo's birth, leaving his widow Donna Albina, with a large family of eight children, facing a cruel struggle with poverty. She seemed to know instinctively that Giacomo, from his childhood, was destined to become the great master of the Puccini family. There was no sacrifice too great for her to make for her child of destiny. Giacomo's love for his mother was intense and unceasing.

Padre Dante del Fiorentino now "a balding little Italian priest," is presently a resident of Brooklyn, N. Y. He has, during the past summer, brought about a notable performance of one of Puccini's early Masses. This was given at Grant's Park, Chicago. The chorus was the fine Swedish Choral Society (185 members); and a symphony orchestra of 75 was under the direction of Alfredo Antonini. The event was sensationally successful.

Father Fiorentino's lively biography is in many ways a most curious book to come

from the pen of a religious. Apart from Puccini's musical activities he portrays with historic integrity the life of an irresistible Don Juan which makes the various transgressions of Richard Wagner seem like that of an anchorite.

Puccini, from his earliest youth, followed art ideals which were distinctive and well-directed. Father Fiorentino, who became Giacomo's friend, counselor, and curate, knew the composer's virtues and his human shortcoming as few men could.

Puccini stepped into a new era in Italian opera which began with Verdi's "Otello" and "Falstaff." Ponchielli, of "La Gioconda" fame, was one of Puccini's teachers and noted the new master's instinctive dramatic sense as well as his boundless flow of melody. Puccini was opposed to the old style Italian opera in which the dramatic story was continually interrupted, in order to give some prima donna an opportunity to come down to the footlights and make an exhibition of the art of the coloratura. In the Puccini operas there are no set solos disassociated with the action of the plot. Every note seems to flow along with the text and the mood like natural speech. And yet, there are magnificent inspiring melodies, many of which have become favorite concert numbers and in record form have sold by the millions.

At the Milan conservatory Puccini lived largely upon pittances which his mother was able to beg from friends. Yet he was happy in this near starvation Bohemian life. This did not prevent him from embarking upon a few compromising love affairs. He always insisted that love and romance were necessary for his musical creative life. Father Fiorentino, realizing the necessity for truthfulness in a biography doesn't spare his hero. He gives us an all but photographic picture of the mire of libertinism into which Puccini was driven by the cult of Bohemianism. The story at times is almost as lively as the Heptameron of Queen Marguerite of Navarre. But in the statement of facts, there is no suggestion of sensationalism, and he does not gloss over the frailties of Puccini's private life. He does see in him, however, a tremendous, lovable human figure; a rich, genial, and poetic personality. The book was written from a broad human angle, always with evident prayer in the heart of the curate for his erring friend whose overwhelming genius commanded the reverence of Padre Dante as a gift from on High.

Puccini's bitter struggles to gain recognition in his early days is high drama. There is a good reason for calling this son of beautiful Italy a Bohemian. The term is applied to the more loose and unconventional artists of Paris, the "city of light." The term (Continued on Page 51)

CADENCE INFLECTION

OR

Speech Inflection in Musical Performance

by RICHARD McCLANAHAN

TO BE EFFECTIVE, musical cadences must be properly accented and inflected,—in other words, played *expressively*. The mind can take in only so much at a time, hence anything which has to be listened to must be divided into smaller portions by punctuation of some kind. Aristotle once said: "A discourse devoid of punctuation is disagreeable and incomprehensible."

In prose and poetry this is done by "stops," or punctuation marks; and in reading and speaking, we bring these out by pauses, and also by "cadences." Now the word cadence comes from the Latin *cadere*, meaning to fall. To quote Webster: a cadence is "a fall of the voice, especially at the end of a sentence."

In music we have the same need for punctuation, but in music, ideas, phrases, and periods are terminated by *musical* cadences, imbedded in the text, and not shown by signs. A musical cadence is "a progression of two chords indicating a point of rest, complete, or incomplete." Herewith are examples of the principal ones:

EX. 1

Perfect Authentic	Imperfect Plagal	False or Deceptive Half
V I	V I	IV I

EX. 2

(With Pedal)

Sequence

Roots a 5th apart (A-D, G-C)

G, V I

VII^o I

Ditto C Major

G, V I

Suggests V^o I in F Major

C, V I

Note suspension at 4th and 6th resolution

Emphatic repetition F, V^o I

Ditto C Major

Thus cadences are the musical equivalent of punctuation marks, and function quite naturally to take the place of the comma, semi-colon, colon, and period; and even of the question mark and exclamation point. But they are not so easily seen. Hence, if they are to fulfill their purpose of dividing up musical thought so that it can be understood, we must first of all recognize them for what they are; and secondly, bring them out in one way or another.

One means of doing this is by a pause

or break in the continuity of the sound, after the cadence. But this is not always appropriate, or even possible. How for instance, would one show the ends of phrases in such a flowing piece as Bach's C Major Prelude from Book I of the Well-Tempered Clavichord, or in C. P. E. Bach's *Solfegetto*? Obviously it can only be done by "cadence" in the original meaning of the term—that is, by some tonal inflection of the two chords in the cadence itself, comparable to that of the voice in speaking. Since the problem is more easily visualized in chord form, here is the prelude reduced to chords and with the cadential inflections roughly indicated. These indications are, of course, intended only as suggestions and the reader is at liberty to substitute any others he may think better. (The measure lines are merely for convenience in grouping the chords.)

EX. 3

I V I I V

Roots a 2nd apart

C, I IV or V^o, VI II

VII^o I

Ditto C Major

G, V I

Suggests V^o I in F Major

C, V I

Note suspension at 4th and 6th resolution

Emphatic repetition F, V^o I

Ditto C Major

Solfegetto would appear as follows: (N. B. Since this chord sketch has been planned for a second piano, certain doublings have been avoided.)

EX. 3

I V I I V

Roots a 2nd apart

C, I IV or V^o, VI II

If the student will make himself thoroughly familiar with the chord-scheme before playing either piece as written, he should have no difficulty in making clear the "terminations" of the musical ideas.

Mozart's easy Sonata in C Major furnishes us with some excellent examples. In the first subject there are three cadences, which, as far as my experience goes, no-one ever seems to notice. If in each case we soften the resolution into the second chord, thus:

EX. 4

IV I

V I

is not the result a great improvement over what we usually hear?

This kind of punctuation, that is, by cadence inflection, is strangely neglected in music study; and it is especially strange that it should be neglected in *piano* study, since, as Matthis Lussy has pointed out, the piano has an infinite respiration and has no need to stop for breath, in fact, in piano music, the rôle of the two devices is very often reversed, with cadence inflection taking care of all intermediate endings, and with the pause, or break reserved for more final endings, where it is usually indicated by a rest, or a break in the pedal line. See Grainger's arrangement of *Irish Tune from County Derry*, and Casella's edition of Beethoven's *Sonata Pathétique*.

Naturally, the break is invaluable in contrapuntal music where the cleancut ter-

(Continued from Page 15)

mination of one voice makes clear the entry of another. Note this excerpt from Bach's Two-Part Invention No. 1.



But it is not necessary to lift the hand or make a silence at the end of every slur line, as some would have us believe. For instance, in the second line of this same invention, where the right hand has the sixteenth figure inverted and sequenced, it is far better to show these smaller groupings by dynamic shading working hand in hand with a sense of cadence. And even when rests are indicated, the cadence itself still needs emphasis, inflection, modulation—call it what you will, if we are to make the sense clear to the listening ear. In the following paragraphs we will take up examples of the various kinds of cadences and attempt to show how this may be done.

Let us take some further illustrations from this same Mozart Sonata:



If we play the complete four-measure passage as though it were a series of cadences, each with "falling" inflection, the mind and ear have the "terminations" they require, the passage becomes organized, and thus it acquires "sense." Perhaps the first three pairs of chords are not cadences in the usual meaning of the term, but since their roots are a fifth apart, they have something of this feeling. Actually, Mozart is leading us through all the triads of the key of G, although we are scarcely aware of this until the final pair:



A further refinement would be to play all the notes in the fourth pair of chords, which actually do constitute a cadence, somewhat more softly than those in the other three, thus tapering off the phrase and preparing for the entry of the closing theme, which is itself only an ornamented cadence formula: II₆, I₄, V₇, I. At the end of this theme, I would suggest to the student not to use too much "cadence-fall," or to make the last note too short. Let him, instead, save most of this inflection for the two "close-formations" which follow. These are based on the same formula, i.e., I₄, V₇, I, and in these cases he can make the final notes short. The sixteenth should be

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The Rôle of the Parents in This Matter of Practicing

All members of the pupil's family have an important part in the development of his musical training.

by MARGARET MEUTTMAN

PARENTS tend to underestimate themselves when it comes to music study for their children. They seem to think they're not important. Nothing could be farther from the truth, as any music teacher can tell you.

Nearly all children take music lessons at one time or another, either in school classes, in band, or privately on the instrument of their choice. Almost all parents wonder what makes one child succeed and another fail. Is it a matter of musical ability? Is the child who plays well more musical than the child who doesn't? Not necessarily at all, they are told. But what, then, is it, they ask in puzzled tones, what else could it possibly be?

Here are a few answers, gathered from first-hand experience over a number of years. While they do not all simmer down to one word—Family, they come fairly close to it in one way or another. For whether a child does well or not is often a matter of character, of attitudes, of interest. And parents would be surprised to know how important members of the family can be in determining the effect of these influences in so far as music is concerned.

In spite of all the emphasis in recent years, upon the psychological aspect of the parents' attitude, there are still some parents who are inclined to discount their importance in the over-all picture. This condition may be true also with respect to uncles and aunts and cousins and grandfathers and grandmothers and friends, and in fact, all the family relationships. But, since parents are closest to the child and usually have the most influence, at least in his early years, their importance in his musical development is beyond compare.

We call to mind a seven year old boy, with flaxen hair and big blue eyes, who could play anything he heard; such as large portions of the Mass he heard in church. He could listen to Beethoven's Moonlight Sonata for the first time and reproduce much of it with remarkable ac-

curacy. He could listen to a record of a symphony and pick out big areas of it on the piano immediately. Here was a boy with outstanding ability. But he never achieved anything whatsoever, musically. Why? No doubt there were a number of reasons; but one of them was that he refused to learn a note, to practice even a minimum. His invariable reply was, "Why should I? I can play without it." None of the arguments in support of studying made any impression upon him or his family. They cared nothing at all about music, although they were proud of him and enjoyed exploiting him before their friends, as a sideshow exhibit when conversation lagged.

It is true, too, that a number of people have succeeded in music without being trained. But the fact remains that this boy with remarkable ability, did not succeed in music; that something more than talent is needed. Some years later, when I again met him, I learned that he practically never touched the piano. He thought it "sissy," another reflection of his parents' attitude.

This is an extreme case, but it illustrates something that occurs in other children, too. Right or wrong, parents and the child's family shape his response to music, nine times out of ten. If there is a sympathetic relationship between adults and child, the child will usually follow the dictates of the oldsters. If not, he may rebel against them. But whatever he does, it will be because of them.

If the father gets fun out of playing an instrument, then Junior will, too. If the mother shares her enjoyment of a piece heard with others in the family, the children will be receptive to music, too. Of course there's a right and wrong way of sharing her pleasure. If she is truly enthusiastic and forgets all about the children and "educating" them, if she talks spontaneously with other adults about the music heard, in the youngsters' presence, then the best (Continued on Page 56)



As a farmerette



Mildred Miller with her son

A leading mezzo-soprano of the Metropolitan Opera says concerning success that

It Isn't Luck Alone



Mildred Miller as Carmen

from an interview with Mildred Miller as told to Gunnar Asklund

PEOPLE SPEAK of luck in a professional career at the moment when the big engagements begin. According to my experience, this isn't entirely accurate. Certainly, there is an element of luck involved both in getting engagements and in being ready for them; but it shows itself (if at all) long before the job stage. The real luck in a vocal career lies in finding at the start of study the correct teaching and the general formative influences which enable you to go forward in an unbroken line of progress. Even then, you'll still have to work, and you'll still encounter problems—new ones at every turn!—but at

least you'll know what to do about them. That's about the only kind of luck there is.

In this sense, I've been extremely lucky. I have always loved music in general and singing in particular; but, as I was trained as a pianist, I did little singing until my voice had gotten safely through the critical adolescent years. I was chosen as accompanist for the Glee Clubs both in Junior High School and in High School in Cleveland, and was thus spared the hazards of singing too soon.

My voice was discovered while I was in High School and, after I had an audition with Lionel Novak, my parents, at great

sacrifice, allowed me to study at the Cleveland Institute for Music. My goal was to become a music teacher and I added the clarinet to my other studies which included theory, a most helpful course in Dalcroze rhythmic and expression, and, of course, voice. Here again, I had the luck to be given exactly the sort of training I needed at that time. I was kept on vocalises, *Lieder*, and English, French, and Italian songs, with no hastening of operatic work.

During that period, I encountered my first big problem, though I did not recognize it as such. I had thought I was a soprano. My voice was big and adequately resonated; still, I had difficulty with the high climaxes (whether in exercises or songs) which led to a tightness or edginess of tone. This, in turn, did nothing to build up self-confidence!

Then my teacher, Marie Simmelink-Kraft, decided to work with the least "edgy", most pleasing tones of my voice. These lay in the middle register. She had me work on these tones and then downward, developing my scale in the opposite direction from where the difficulty lay. The purpose was to make my tones rounder. My most helpful exercise at this time was the singing of scales on *Hung-oh*. This assured a good forward attack, and brought the forwardness of the *Hung* directly into the *oh*. As the rounder tones began to develop, I found I was a mezzo!

Just at this time, I was trying to finish a four-year course in three, and went to summer school which meant three lessons a week; this extra time under my teacher's direct guidance put me solidly on the road to progress. I have always found it helpful to practice with my teachers, especially in the working out of new vocal patterns. The immediate result was that the tightness in my tones cleared up. I lost the tendency to sing sharp through being out of my natural register, and good, round high tones appeared without struggle.

That year, Boris Goldovsky auditioned me and asked me to come to Boston for work in his opera company. This was luck—but without correct preliminary training I should never have gotten it. I couldn't afford to go except for the assistance of a lovely lady in Cleveland. I am glad to acknowledge that debt. My six weeks and eleven rôles in Boston gave me my next push forward. I had been singing correctly enough, but with the self-consciousness of the inexperienced student. Now I learned to let go, blending singing techniques with the abandon of stage work.

Next I studied at the New England Conservatory, under Mme. Marie Sundelius whose skill, plus the stimulus that comes only from a truly good spirit, made her a joy to work with. Changing teachers can pose a problem; if you are devoted to the old one, you feel tense about accepting the suggestions of the new; if you are devoted to the new one, (Continued on Page 49)

Oh Doctor, My Throat!

*A specialist in his
field has words of
wisdom concerning
the care which should be
given the singer's voice.*

SINCE TO SING or not to sing is the blood of life to every vocalist, it is small wonder that a pain in the throat or an acute laryngitis is cause for great anxiety.

It is often said by those who know nothing of a singer's problems that "there is more trouble with the throat in singers than in other people." This is not strictly true; in fact, I believe that it is quite contrariwise; for the singer because of vocalization and trained use of the voice knows, or should know, how to use it to the best advantage. Exercises in proper breathing, general bodily care beyond that commonly in use, all build up the singer's resistance to disease, but do not make anyone bullet-proof.

"Throat trouble" is a common complaint of ninety percent of all patients who visit the otorhinolaryngologist. Very often the symptoms complained of are due to causes to be found in the nasal sinuses or in some systemic disturbance of the body remote from the throat. Of these, so-called post-nasal discharge accounts for most complaints of scratchy sensations or "soreness" or hoarseness. The character or quality of the natural fluid secreted by the cell of the mucous membrane lining the entire respiratory tract has much to do with these disturbances. This secretion should be of a watery nature under ordinary conditions, but when bacterial infection takes place it changes to a sticky, viscous substance which is hard to detach. Therefore, the unwilling host scrapes the throat, coughs and tries to get rid of it. This leads to muscular strain and actual damage to the tissues with an occasional streak of blood in the sputum.

by IRVING WILSON VOORHEES, M.D.

Fortunate is the observer who sees this for he is then sufficiently alarmed to seek diagnosis and treatment.

Probably the throat specialist will request an X-ray film of the sinuses in order to determine whether there is any latent infection or purulent (pus) condition from which the discharge is finding its way into the back of the throat (nasopharynx).

If this change from the normal goes on for a long time, the secretion continues to be troublesome because the secreting cells have undergone some pathological change and no longer produce the watery type of secretion. This means that the back of the throat is always dry and often uncomfortable. A hot drink of coffee in the morning often acts to loosen up the dryness, and one may get on quite well for the rest of the day. But, unfortunately, this improvement does not last, and therefore, the annoyance continues, calling for rather prolonged treatment by the throat specialist.

Any nasal obstruction from whatever cause, even from a bad head cold will make breathing at night difficult, and give rise to sleeplessness or at least to disturbed sleep. Upon awaking in the morning the throat is dry, the voice is heavy or hoarse because the inspired air has dried the throat to a crisp. That "dark brown taste" which used to be the joker's bag of tricks becomes an annoying reality.

Of all the diseases of the larynx which trouble the singer, acute laryngitis is the most alarming. One may retire at night in good health, but have no voice at all in the morning, or what voice there is may be so raucous and unpleasant as to provoke profanity. This may happen on the very day set for an audition—and usually does! Perhaps one has waited for weeks, the opportunity to sing for a manager, and at this critical moment acute laryngitis spoils it completely. As much as I dislike to say so, there is no use in crying out to the laryngologist for help, for in the words of Omar Khayyam, "he moves as impotently as you or I." Upon examination, the cords are red, swollen and very likely have a thin exudate upon them which vibrates in the airways when trying to sing a note. There is no way of reducing this swelling promptly and hav-

ing it remain so. In spite of all sprays, poultices to the neck, ice collars, the voice does not come back well enough to meet its obligations. In fact, vocalization should be forbidden entirely, and silence enjoined until the timbre and color has returned. The "why" is readily apparent. With such a condition of swollen cords one has to force the tone through the chink of the glottis or space between the vocal cords. This causes strain and friction, and may be the very beginning of vocal breakdown, and the focal point of vocal nodule formation. In fact, vocal nodules arise from an obstructed gland on the margin of a cord which closes its little mouth and keeps its secretion bound up within it. Later this little mass "organizes," that is, it hardens, becomes changed into fibrous tissue and must be removed surgically.

One often hears of some one who has had vocal nodules and has "sung them off." This may be possible in the early stages of the condition where exercises may tend to open the little gland at the edge of the cord and allow it to pour out its contents. Then if no more secretion forms, the "cure" is complete—at least until next time. If one listens closely, one may diagnose a vocal nodule upon hearing at certain pitches, a rough vibration which sounds like "a pin in a piano." This occurs only in certain spots of the range, and the skillful singer may be able to "sing over it"—that is, she may minimize the unpleasant tone by manipulation of her voice. However, she knows that it is there and becomes very unhappy about it because it is not wise to divulge any defects even to a friend, since such information is readily seized upon and capitalized to the discredit of the vocalist.

Any discussion of "the throat" always calls for a like discussion of the tonsils, but there is hardly any portion of the body which suffers more from mis-information. Everybody has an opinion about the tonsils, even among physicians. One says "there is no such thing as a normal tonsil." Another, "the tonsils are there for a purpose, and should never be removed." Still another, "I know a girl, a capable singer, who had her tonsils out and has never been able to

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Béla Bartók



Alban Berg



Paul Hindemith



Arnold Schönberg



Igor Stravinsky



*Many present day music lovers
are becoming confused and disturbed by*

THE NEW WORLD OF SOUND

*Here's a bold but sane discussion
of modern trends in music which should do much
to give one a proper perspective
toward the new developments.*

by George Rochberg

WHY IS it that of all the contemporary forms of creative imagination, new music is the only one which has yet to achieve wide, general acceptance? The "new" is eagerly sought after in the theater, in the art gallery, in architecture, in the movies, in literature; but in the field of serious music, new works are still regarded with suspicion and even open hostility. This is a remarkable phenomenon, one which exists for the first time in the history of modern Western musical culture. Consider, for example, the 17th and 18th centuries when "new" music was the only known diet, little or no interest being exhibited in the music of earlier times. All over Europe, and particularly in Italy, there was tremendous creative activity. New forms and new expressions were finding their way to fruition. The production of opera in Italy during this period was as hectic a business as the American movie industry is today,—new pieces being staged as quickly as they could be slapped together. New symphonies poured from the pens of Haydn's contemporaries. All kinds of music in vast quantities were produced and performed. Audiences were alert and interested; they participated in this rage of creative activity.

But we have bogged down. Our concert halls are, as Aaron Copland so aptly de-

scribes them in his new book, *Music and Imagination*, "auditory museums". In these "museums" the same great pieces are heard over and over again until no one is interested any longer in *what* is being played but in *who* is conducting or playing. This interest in performance is the chief characteristic of our musical life today and one capitalized on by the commercial forces represented by concert managers and the entertainment business of radio and television. In a broad sense, then, this is the situation in which "new" music finds itself today.

What may be some of the obstacles in the way of a genuine interest and participation in new creative activity? What is it about contemporary music that disturbs the equanimity of listeners and audiences today?

What are the differences between this new music and traditional music? First, it is important to point out that contemporary music, whose seeds were sowed by Wagner, Strauss, Mahler, and Mussorgsky and whose early fruit became manifest around 1905-1915 in the works of Debussy, Ravel, Schönberg, and Stravinsky, no longer adheres to the traditional harmonic ideas. In the music of Bach, Beethoven, and Brahms, harmonic ideas are characterized by a careful use of (Continued on Page 50)

The Drama of Drums

From earliest times
drums in some form or other have had
their place in the lives of the people.

by KATHRYN SANDERS RIEDER

JUST AS RHYTHM is the life-beat of music, so the drum carries the pulse and throb of insistent conflict and drama. We hear its dramatic force in today's musical voice of the timpani, in the popular South American dance rhythms, and in the stirring use of the military. The drama of drums is eloquent among primitive peoples today as it was in man's earliest history.

When six-year-old Franz Joseph Haydn stretched a cloth over the meal tub and began to drum away with disastrous enthusiasm that sent meal flying in all directions, he was re-enacting much of the universal approach to the drum. He reacted to it with the enthusiasm of today's music lover and with the strong attraction of each generation.

What is the great mass appeal of the drum? Its rhythm, color, drama? The fact that it is easily portable in travel, war or migration? Is it because it can accompany the voice? Because it attracts attention? Because of its loud voice? Because the sound carries considerable distance? Because it can be made of many materials rather easily?

It is true that we often ignore drums because, aside from the comparatively recent use of kettle drums, they cannot express pitch. There is no way of controlling regularity of vibrations which would result in definite pitch. Their musical function is limited. Yet we cannot ignore their importance. Dr. Walter Damosch once called his timpani player his "back door conductor". Many tributes have been paid the part played by drums in the most highly developed music.

A drum is simply a skin stretched on a frame or vessel of wood, metal or earthenware. It is struck by the hand, fingers, foot, elbow or even head of the player, or tapped or beaten by some type of drum stick.

The drum may be simply a membrane in a hoop such as the half drum or tambourine. It may be a bowl shaped instrument with one end covered with a skin, as the kettle drum and many primitive drums. A still different type has a membrane on each end of the drum, as in the bass drum.

(Drums of various kinds have an important part in the Gamelan Orchestra accompanying the tour of the Bali Dancers as described in an article elsewhere in this issue. Ed.)

All early people knew the drama of drums. When the voice of the drum first sounded there must have been awe, reverence, fear, delight, and consternation as the people saw that a skin stretched over a hollowed out log or stone could speak so powerfully. From that time the drama of the drum has developed, in its use, in the manner in which it is played and even, at times, in the very materials which compose the drum.

The drama of drums is well known to travelers today as they journey deep into the interior and hear the ominous sound of the war drums. This was one of the early uses of the drum: to strike fear in the heart of the enemy. Warriors went into battle with the war drums pounding in terrific din. The sound of the drum also gave courage and confidence to the warriors going into battle. So important was the drum for these purposes that each side tried to out-drum the other. At other times, drumming was used to pace the marching. They found that it also relieved the foot soldier's fatigue on long marches.

Primitive African drums are drama for all who hear them. There are many sizes and shapes of wooden drums, or tom-toms. The talking drums, the huge tom-toms, are as large as ten feet long and a yard in diameter. Placed on high elevations the sound travels long distances uninterrupted. The

message is picked up and relayed by the next drummer quite accurately and quickly, for a definite code is used. The legends which have grown up around these talking drums have scarcely been exaggerated for it is rare for a stranger to arrive at remote jungle villages unannounced. The message of the drums has gone before him telling his name, his mission and whether he is friendly.

The African Negro has many other drums. Drums to give the marching time to the native carriers, drums to call men to arms, drums to accompany the dance, to sound the alarm. As opposed to the steady, regular beat of the American Indian's drumming, the African Negro plays the most intricate of rhythms. They are amazingly difficult for highly trained drummers, and some will tell you that one can never hope to duplicate them accurately unless he has grown up hearing them. Yet the African drummer seems to fall into their beat effortlessly because of long familiarity with them.

Fetich drums in Africa were held in mystery and awe. They were believed to give the possessor a special influence with a supreme deity with which the drums were thought to have a close connection.

The first American Negro drums were patterned after those of the African ancestor. Two sizes of drums were favored. They were made of hollow logs and covered with skin from a sheep or goat. Some were played in an unusual manner; the drummer bestrode the drum, beating it with his fists or feet.

The primitive drums of the American Indian were of many sizes and shapes, often artistically ornamented. One curious use was weather forecasting with drums. A tight drum head and a clear tone from the drum, they noticed, indicated fair weather. A dull sound and a sluggish drum head told of rain in the air.

When the Spaniards invaded central Mexico in 1519 they discovered the Indian people, the Aztecs, had a drum five feet high. This drum, the hehuuetl, was made of a tree trunk hollowed very thin. Some were beautifully carved with figures of men and animals and a beautiful one has been preserved in the museum at Toluca, Mexico.

The Spaniards learned, to their horror, that the hehuuetl was used in the temples on that most dramatic and dreadful occasion of human sacrifice. To Spaniard historians who told of them, they sounded fear and dread, announcing as they often did the death of one of their white companions or of a friendly Indian ally.

Many primitive countries show ghastly drama in materials used for drums. They are sometimes made of skulls, often human, with crowns cut off and skins fastened over them. They are often used in groups, having at times twenty grouped together.

Drums were (Continued on Page 62)

MOZART AND BEETHOVEN

Mozart's deity is the God of the Sunshine, the Blue Sky of Peace, the Great Blithe Spirit of Love and Joy. Beethoven is the God of Thunder, Lightning and Whirlwind, the Deity of Strife, of the Eternal Battle between Righteousness and Wickedness. For Mozart, music is a mystic essence. He bathes himself in its spirit; the fragrance of its incense enfolds him.

On the other hand, music for Beethoven is a militant crusade. He grits his teeth and struggles—never mind the torture—he torn to pieces if necessary. Only to the Fighter-for-Truth belongs the victory. Even when Beethoven emerges from his white fire, purified, calm and confident, the marks of battle cling to him. It often seems to me that each serene moment in Beethoven is only a breath-catching interval before the strife breaks out afresh.

When Mozart takes us to heaven we go effortlessly; we don't know how we've reached it. We are aware only of the all-pervading loveliness and serenity of the place.

But with Beethoven we must struggle to achieve eternity; by the time we arrive we know that we have fought the good fight, deserve a long, blissful rest, and perhaps enjoy it all the more because of the battles.

One reason why Beethoven is more easily understood and perhaps better loved than Mozart or Bach is on account of his humanness. He is often of the earth, earthy; considerable clay is mixed in his magic potions. He is often willing to meet his re-creators half way, ready to lend musician and amateur a helpful hand by building a solid bridge from the temporal to the eternal—a practice alien to Mozart, and seldom indulged in by Bach.

The creative approaches of Beethoven and Mozart are vastly different . . . Mozart, pure spirit, rests remote, serene; Beethoven, compassionate human, stands close, comforting, supporting . . .

TWO-NOTE PHRASE GROUPS

In teaching youngsters to play those sensitive two-note phrase groups



which abound in all music, I have found that the strong-down, and the weak-up tones are easily understood if words are sung to them:



These are always played with key contact fingers, with wrist gently dipping down for the strong, and back up again for the weak tone. If the pupil plays heavily on the final weak tone, teacher laughs and says, "Oh, is that how you talk? . . . Do you say 'I'm ti-RED' or 'inspi-RED'?" That will turn the trick!

Adventures in Piano Teaching

by GUY MAIER



HOW ABOUT AN ENSEMBLE CLASS?

If you start a piano ensemble class for young people or adults and advertise it well, I am sure you will be gratified by the response. For such a project you need two pianos, of course, and four students in a class. Duets (with two copies of each) can be played on two pianos. A weak "primo" or "secondo" takes courage, loses self-consciousness and quickly finds his place in the music when he hears the student at the other piano playing his part confidently.

Dozens of duets cut from the music section of ETUDE and pasted on cardboard can be used . . . Also, play much music for two pianos, four hands, with each of the four players reading one hand.

An ensemble class is a stimulating and painless way to insinuate confidence and security in reading at sight. It is also the best possible preparation for "Ensemble Fun" programs from time to time . . . Why not try a class?

SIGHT-READING PRACTICE SUGGESTIONS

Always read short pieces, or parts of pieces.

1. Silent preparation: Key? Name sharps and flats; "ring" them in the piece, if necessary; time signature? . . . tempo sign? . . . any recurring rhythmic patterns? . . . count and tap them . . . any tricky intervals or skips? . . . name these intervals, feel them on piano without looking or playing . . . any unusual chords? . . . where do clefs change? . . . mark . . . choose measures at random—count these (by "ands") and tap . . . staccato, or legato? . . . Get thoroughly acquainted with your piece before you play a note.

2. Now, at keyboard, play the chords of the key of the piece, up and down (2 octaves) . . . then play scale (both hands), softly and slowly, of key; . . . then Dominant 7th and resolution . . . all this without looking at keyboard or hands.

3. Count now—rather fast (no "ands") but play only first beats of measures . . . Look sharply ahead; stop for nothing! . . . Keep counting speedily.

4. Now count very slowly (with "ands", if you wish) and play first beats as before, and all the left hand. (No right hand after first beats.)

5. Now play the whole piece as it is written. Count very slowly—no pedal. Don't miss a single beat—missed or messed notes, let 'em all go by! Keep looking ahead a whole measure . . . play quietly and relaxedly . . . Don't stop for anything!

6. Now up to tempo and with expression . . . use short "dabs" of pedal . . . don't count this time.

7. For a change: (a) Play some short excerpts with one hand as you "conduct" with the other. (b) Point blindly to any measure . . . "take in" as much of it as you can, then play it without even a glance at the keyboard . . . Take your eyes away from the score as you do this.

CLASS PIANO HAZARDS

Here's a priceless letter from a teacher who was persuaded to embark on the rough seas of elementary piano classes:

"I haven't quite made up my mind yet whether to hate you, or be grateful to you forever. I guess you'll understand when I tell you that I started group piano instruction yesterday. You warned us we needed lots of vitality, but I wasn't prepared to be completely wrung out. Last night, I ached from head to foot, and could hardly muster enough energy to answer a simple question.

"Besides that, I have had to buy a typewriter and a mimeograph. I won't make any money for awhile. Here I am a wife and mother of two children. Why don't I give up this strenuous life, let my husband support me, and just be satisfied with being a human being?

"Never mind, I really know the answer. Anyone with that (Continued on Page 63)

QUESTIONS AND ANSWERS



Conducted by **KARL W. GEHRKENS**, Music Editor, *Webster's New International Dictionary*, assisted by Prof. Robert A. Melcher, Oberlin College

ABOUT CLASSIFYING VOICES

• I am a high school girl interested in music, and I find some classifications of voices difficult to understand. Would you please tell me the ranges of the following voices: Contralto; Mezzo-Soprano; Lyric Soprano; and Coloratura? Please tell me also how a voice would be classified that ranges from the C on the second space of the bass staff to the C on the second added line above the treble staff.

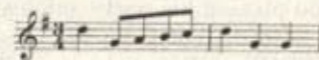
P.R., New York

The most important thing for you to learn is that voices are classified partly by their range but also partly by the color, therefore it is not possible to tell any singer positively what his voice is without hearing the voice itself. Even after that different teachers disagree, and of course the authorities disagree too. I do not have space to give you the compass and description of the different kinds of voices, but if you will read the article on "Singing" in the fourth volume of Grove's "Dictionary of Music and Musicians" you will learn at least a few things; and if you will follow this up by looking under "Contralto," "Mezzo-

Soprano," etc. in other volumes of Grove you will learn many additional things that will interest you. Grove's Dictionary is to be found in almost any library, but if your own library does not have this important music reference work probably your librarian will be interested to know that Grove is referred to and quoted more than any other music dictionary in the world, and that the six volumes cost only \$30.00. It may of course be obtained through the publishers of *ETUDE*. Incidentally, your voice with a three-octave range might be a soprano, mezzo-soprano, lyric soprano, or contralto—it would depend on the color of the various registers. —K.G.

QUESTIONS ABOUT BACH, MOZART, SCHUMANN AND DEBUSSY.

- 1. In the G Major Gavotta from Bach's "French Suite," do the staccato marks over the upper notes refer to the lower notes also?
- 2. How much pedal can be used in Mozart? I am studying his A Major Sonata.
- 3. In *Reflets dans l'eau* should the sostenuto pedal be used to hold the low A-flat? One teacher says the sostenuto pedal is never used in Debussy. Is this correct?
- 4. Please give the metronome markings (from the slowest to the fastest permissible) for Bach's Minuet in G which begins



and for Schumann's *Melodie*, both of which are required numbers in the National Federation Festivals.

I enjoy your column very much and always read it first when the new *Etude* comes. Thank you very much for this help.

Mrs. M.N., Tennessee

- 1. Yes, both the upper and lower notes should be played staccato.
- 2. The use of the damper pedal is permissible in playing Mozart, but it must be employed with great discrimination. Too little rather than too much is always a safe guide in the use of the damper pedal, and especially in works of the classical period.
- 3. Either the sostenuto or the damper pedal may be used to sustain this low A-flat. The ideal way would be to use the sostenuto for the A-flat, and the damper to "blur" the right-hand arpeggios. But that makes it very difficult to manage the passage "ppp" as marked, since it is hard to use the *una corda* pedal while using the other two. Therefore most people use the *una corda* in order to play the passage very softly, and the damper to sustain the low A-flat and to "blur" the right-hand part, even though by so doing, the low note will not sound through the entire passage as written.

The idea that the sostenuto pedal is never

used in Debussy probably arises from the fact that most European pianos do not have this pedal. But there are many places in Debussy's music where the sostenuto pedal can be used to great advantage. And I think that in this particular place he probably had in mind the use of this very pedal, since he wrote this low A-flat to extend through a change of harmonic color. You will note that in the fourth measure of this passage the C-flat of the first three measures changes to C-natural in the fourth; yet the pedal point is tied over through the first half of the fourth measure. If the damper were held down throughout the duration of this pedal point, it would create a bad effect. So if the damper is used, it must be released at the end of the third measure and depressed again at the start of the fourth, in spite of the notation of the sustained A-flat in the left hand. Similar adjustments will have to be made in the following measures. This seems to me to indicate that Debussy might well have had in mind the use of the sostenuto pedal at this particular place.

4. Since these numbers are to be used in a contest, I would suggest for the Bach Minuet $\text{♩} = 144$, with $\text{♩} = 108$ the slowest and $\text{♩} = 160$ the fastest permissible. For the Schumann *Melodie* (which I assume is the first number of "Album for the Young") $\text{♩} = 100$, with $\text{♩} = 80$ the slowest and $\text{♩} = 112$ the fastest practical. Remember, however, that the function of the metronome markings is to suggest a proper speed, not to indicate that every measure must be rigidly maintained at that rate.

Thank you for your kind words. We are always glad to know that readers derive real help from our column. —R.A.M.

JUST WHAT DOES A METRONOME MARK MEAN?

• Please advise me about using a metronome for finding the tempo of a composition. I had supposed that the number referred to the number of beats per minute, but in a MacDowell composition that I am studying the mark is like this: $\text{♩} = 63$. The piece is in $\frac{3}{4}$ and I don't quite understand the matter.

Mrs. F.L.C., Kansas

In most cases the number included in the metronomic indication indicates that there are to be that many beats or pulses per minute, but sometimes, especially in fairly rapid tempos, the number refers to the entire measure, as in the case of the composition that you are studying. This happens in $\frac{6}{8}$ also, where the number often refers to a dotted-quarter note. If you will look carefully at the metronome mark you will always find that the kind of note is indicated as part of the sign, and when you have once learned to do this I believe you will have no further trouble. —K.G.

READ YOUR ETUDE

DO you read your *ETUDE* thoroughly, or are you one of those who give full attention only to the pages dealing with their own specialized line, then look casually through the rest? If you belong to the latter, be sure to turn back to David Cherniavsky's article: "Casals' Approach to Teaching the 'Cello.'" (*Etude*, June 1952).

Having had the privilege of being this great man's partner in Sonatas for 'cello and piano, thus coming into close contact with his phenomenal musicianship, I enjoyed that enlightening article to the utmost. Because the principles exposed are so sound, logical, revealing, and adaptable to the piano, I will condense some of them here for the benefit of our Round Tablers:

"Scales are the foundation of practice and a large proportion of practicing hours should be devoted to them.

"A student should be advised to develop his ear by ever more acute listening and experimentation.

"Fingers should be curved naturally, and developed so as to fall like hammers, but hammers that are furnished with springs.

"Fingerings that are strained or risky ought to be dispensed with, because strain in the hands induces strain in the head.

"The inward vision of a work purified by years of study from every angle, should never cease to mature.

"Becoming fully analytical and 'splitting every note to the infinite' is advisable. How can this be reconciled with spontaneity? Precisely because during performances the intensity of inner feeling becomes completely integrated with the process by which it has been refined, thus achieving a perfect fusion of deep abandonment with utmost control.

"In the rubato, the tempo must be strictly respected. Time lost on expressive accents being placed on the first note of a group or on the highest note, is to be regained by the intervening notes.

"Nature having always been at the root of life and art, it is beneficial to develop the habit of actually singing the lyrical passages in the work one is practicing so that their expression may take root within and become organically part of one's self."

No one, I think, will dispute the fact that Casals is the greatest 'cellist of all time—past, present, and possibly future. The foundation of his greatness are: sincerity and simplicity, disdain for showmanship and antics, constant seeking for progress, and an idealistic approach to human as well as musical problems. We should listen to, and meditate upon every word he says.

HAIL SOLFEGGIO!

Hitting on the nail repeatedly is necessary in order to drive it in, so here's another installment under that title (See *ETUDES* of May '49 and May '52).



TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, Mus. Doc., discusses *ETUDE* articles, Press notices, the "Minute" Waltz, and other matters

In the June '52 issue, Jean Casadesu presents some pertinent remarks on the subject and stresses the importance of Solfeggio, which is considered so essential at the Paris Conservatory and other similar European institutions. "The basis of good work is solfège," he says. "It fixes note relationships, sequences, harmonies; it enables you to know what you are doing as you move about the keyboard; it facilitates sight reading and the examination of more new music. Here there is none of that, solfège is not a part of music lessons, and children seldom heard of it."

Congratulations to young Jean for expressing himself so sensibly, and let's be frank: why do we hear so much faulty rhythm, skipped beats, clipped values, stumbling and general wobbling? The answer is simple. Here it is, paraphrasing Hans von Bülow's famous dictum on Technique:

Three things are necessary in order to become a good musician: 1. Solfeggio—2. Solfeggio—3. Solfeggio.

DON'T GIVE UP!

So you have given that first recital and the notices haven't been up to your expectations? And you go about with a long face, wondering if it's really worthwhile to go on and if it wouldn't be better for you to forget music and take a job.

Well, cheer up. Years ago in the German magazine "Der Klavierlehrer" the name of Bruno Walter was mentioned in connection with an examination at the Berlin Hochschule. His merits were appraised thus:

"We heard a Symphony written and conducted by a student in composition, Bruno Walter. It is our belief that this young artist may hope to become an honorable composer; but there is one thing we can say with complete assurance: Mr. Walter will never be a good conductor."

One may wonder if the author of this

amazing prognostication lived long enough to see how it turned out!

THE MINUTE WALTZ

Should "Minute" be pronounced Min'it, or Mi-nute? This question has been asked repeatedly, both verbally and in writing. So let's get right to the point.

It should be *neither*, for this addition is spurious and the Waltz should always be referred to as "Op. 64 No. 2," in D-flat major, if one wants to be still more specific. No one knows when, where or how the Minute originated, not any more than one can trace the names of Revolutionary or Butterfly applied to some *ETUDES*, or of all things, "The Bees' Wedding" under which Mendelssohn's Spinning Song is widely referred to in England. But while the latter can do no harm, it is different with the Minute Waltz. Many students—some teachers too—take the dictum literally and we have the sad spectacle of a wild race on the black and whites, with complete disregard of clarity, rhythm, pedaling, shadings and tonal values. The melody of the middle section loses its abandon and charm. In short, such a performance is offending to good taste and discriminating ears.

Recently a comely young woman pianist whose name I forget was a guest on a television program. Her number was that famous Waltz, and a big dial marking the seconds had been set up behind the piano. Can you imagine the millions watching the hand . . . Will she, or won't she make it? She did, in fifty-eight seconds, then walked off with a synthetic smile and apparently very satisfied with herself. How many people noticed that she played no repeat and left out two other passages?

In France the Op. 64 No. 2 is often nicknamed the "Waltz of the little Dog." It seems that George Sand had a small
(Continued on Page 58)

ORGANIST'S PAGE

"Strange Variations"

by

ALEXANDER

McCURDY



A READER writes:
"Dear Dr. McCurdy:

"For several months, we (the members of a certain church) have been subjected to the organ-playing of a young man who has studied organ for five years, has a fairly good technique, but insists on substituting one chromatic chord after another for the good solid harmony found in the old hymns.

"While the majority of the congregation are apparently oblivious to it, I'm at the screaming point. I have been 'blowing off' (at home) from the very first, but so far have found only two or three others who feel as I do.

"Now I am beginning to wonder if perhaps I am an old fogey. I have a B. S. in music education (as of 1945, so I am not too old) which may account for the fact that I'm more sensitive to the situation than the majority of the congregation. But I know the old-timers can't understand why the tenor or bass line they've been singing for years now, somehow, doesn't sound right. They 'stick to their guns,' however, and can't you just hear the result!

"Frequently I play for the services and am not averse to an occasional harmonic change when playing alone; but the organist in question changes the harmony radically even when playing for four-part congregational singing. Even worse, he uses his wildest progressions when playing for the Communion Service.

"I've threatened several times to write to you about this, and now, egged on by a few fellow-sufferers, I've done it. We realize you can do nothing to correct the situation; all we want to know is your opinion of the

matter, and; ARE we old fogies?
"Thank you".

An ETUDE Reader.

Of course you are not old fogies! I should think your congregation would give up singing. The point has been made time after time in these pages that everything possible should be done to encourage congregational singing. Even under the most favorable conditions, many people are shy about lifting up their voices in song. To overcome this timidity, experienced organists use every trick in their repertoire. It is hard enough to get people to sing the most familiar hymn. Tinkering with established harmonies only puts new obstacles in the way. There is absolutely no question that, except for certain pre-arranged times when a stanza is sung in unison, or a unison hymn is used, the harmonies must be kept exactly as they appear in the hymnal.

On the other hand, there are two sides to every question and this one is no exception. The conventional harmonization of a hymn-tune is solid but inclined to be a little stodgy. The expected harmonic progressions fall smoothly into place; there is seldom anything daring or unexpected in the part-writing; the music is so academically correct that it ends by being rather dull. The sensible reason for this is that most churchgoers, not being trained musicians, are unable to cope with complex part-writing of the sort found in the B Minor Mass. Yet we can hardly blame an organist, especially a musically sensitive one, if he sometimes wearies of the old, conventional harmonies and seeks for a way to put new freshness into them.

The story of your young organist calls to mind an incident which took place many years ago. This also concerned a young organist playing his first church job. He had annoyed members of his congregation, in the first place, by going away to study with an older, more famous organist, and overstaying his leave of absence for many months. Secondly, he had outraged worshippers on his return by introducing "many strange variations," as they put it, into their familiar Protestant hymn-tunes.

The worshippers had no way of knowing that their daring young organist, would one day be hailed as one of the greatest of all composers, and that the "strange variations" which he introduced into the Lutheran service would be acclaimed as masterpieces of musical inspiration. In other words, he was absolutely right to follow his musical bent; and his congregation had every reason to find fault with him for doing so. His name? Johann Sebastian Bach!

I wish I could hear your young organist play. It interests me that he can re-harmonize hymns so readily. I like to hear inventive harmony. I would even like to hear some of this chromatic harmony about which you speak.

My opinion is that you are fortunate to have an organist who is able to change the harmony of hymn-tunes. Not everyone can do it. In my travels here and there I find many organists who would give almost anything they possess to be able to reharmonize hymns at sight, or on paper, for that matter, in an inventive way. I receive mail constantly in which the writers inquire about books on reharmonization of hymns, with actual examples written out. To these writers I recommend the books by Geoffrey Shaw and Allan Gray (both published by H. W. Gray), the excellent book by T. Tertius Noble, and that of David McK. Williams.

But enough is as good as a feast and anything can be overdone. From your letter I suspect your young organist has done too much reharmonizing. You seem to think that nothing can be done about it. I don't agree. I believe that with tact and diplomacy the situation can be resolved to the satisfaction of all and the betterment of the service.

My suggestion is this: Call on your organist. Tell him you like his new harmonies (that is, if you really do), but not in every verse of every hymn. Add that you wish he and the congregation would make the most of his new harmonizations. Put forward the suggestion that they be used in a hymn, a stanza or two of which will be sung in orthodox harmony, the rest in unison. Urge him to display all his musical ingenuity in harmonizing the portions to be sung in unison, even writing some descants.

Finally, be sure you have the minister's co-operation in the project, and request him either to make an announcement or put a note in the program telling the congregation what is to happen. (Continued on Page 64)

SIX or eight-week session of summer master classes usually brings to the teacher problems that do not occur during his winter teaching. Students come to summer sessions who, though good players, are often ignorant of some of the fundamentals of playing or practicing.

This was made evident to me a number of times during the past summer. There were several students who knew nothing about the Wrist-and-Finger Motion. (This problem was discussed on this page last month). There were some to whom sight-reading was an unopened book. Two or three were bewildered by the modern fingering for three-octave, melodic and harmonic scales, because they did not know how to manipulate the left hand in the upper positions. And there was some confusion of thought regarding the best and quickest way of tuning.

The ability to sight-read is, of course, of positive importance to all serious students of the violin, and the summer school seems to me to be the best environment for the development of this ability; the students are gathered in a specialized community and can meet at almost any hour of the day for informal trios and quartets, and come together regularly for supervised ensemble practice. Given these conditions, it would be strange if a player could not considerably improve his sight-reading in six weeks.

Certain principles, however, must be understood and put into practice before sight-reading can become fluent, and the first of these is a quick awareness of the first beat of every measure. The student must realize that he has an important date with the first beat and must keep it punctually. No matter how many notes he doesn't play, no matter what mistakes are made, he must be on that first beat with his fellow players. And he must keep on going after he gets there; the sight-reader who puts down his bow with an exclamation of dismay the moment he feels uncertain is only upsetting himself and his partners. He is learning the hard way. Frankly, there is no easy way of mastering sight-reading, but one certain step forward is always to be ready for every first beat.

Another essential is to read ahead. The eye should always be reading a beat or two ahead of what is actually being played—sometimes even more than two beats. In this way the brain and the fingers are ready for what is to come. It takes an appreciable amount of time for the eye to perceive, the brain to evaluate what is seen, and to transmit the necessary orders, and for the fingers to prepare themselves for the carrying out of these orders. The violinist who sees only what he is actually playing will find that he repeatedly stalls whenever there is a change of pattern or of rhythm, or when there is a sudden modulation or accidental.

To read ahead requires concentration. At first the eye will be always falling back to the notes being played at the moment,

Afterthoughts on a Summer Master Class Session



by

HAROLD BERKLEY

but it must be just as often pushed ahead again. Patience and perseverance are needed to form the habit. It can be formed more quickly if, in the beginning, reading ahead is practiced in compositions with which the player is already familiar. Exercises, studies, solos, everything for which the printed page must be used is material for this sort of practice.

Another value in reading ahead is that it enables the player to perceive rests, and to prepare during them for what is coming; that is, to put the fingers and bow in position for playing the next note or group of notes. When there is a rest of several measures it will not be necessary to jump to the new hand position, provided that the player is ready at the split second of the entrance. Far too many young players wait until the last possible moment before getting ready—and inevitably come in late.

The ability to sight-read well is a necessity for the professional musician, and a source of unlimited pleasure to all musicians, whether professional, student, or amateur. Attention to the foregoing principles will not of itself make a player a good sight-reader—only constant practice will do that—but it can be of immense help.

The modern fingering of melodic and harmonic minor scales offers no real problem, provided that the necessary movements of the fingers and hand are well understood. And certainly it is not hard to understand them. Many players make the necessary adjustments without conscious thought, but it is always better to know

what one is doing even if the movements come easily and naturally.



More and more violinists, I find, are becoming familiar with these excellent and logical fingerings. Their object, of course, is to make all descending shifts on a half-step, and they can be used for all minor scales except A-flat and A. Even in these keys the highest descending octave should have the same fingerings as in the examples, except that the third shift (to the second step of the scale) should be to the 2nd finger instead of the 3rd.

Violinistic though these fingerings are, it is quite possible to play them out of tune if the correct technical procedure is not well understood. The all-important technical element is the correct moving of the hand. In Ex. A, the second finger should hold on the F, so that when the fourth finger slides from A to B-flat, the second also moves up a half-step. Some players like to hold down the third finger as well, moving both second and third up when the fourth slides. It is quite possible to do this cleanly and with good intonation, but I hesitate to recommend it; and for this reason:

(Continued on Page 63)

There always has been much discussion
among educators on the subject

When Should Piano Lessons Begin?

All sides of this important question are here
considered in a most intelligent and practical manner.

by ROBERTA SAVLER

THE JARGON of psychology is flung around freely nowadays, and one of the terms we hear often is "readiness." We are told that until the child is "ready" for an activity he will make little or no progress in learning it. Most of us who teach piano have had the experience of attempting to teach five, six, or even seven-year-olds who seem to be bewildered and overwhelmed by the whole business, and then have had a rare four-year-old just breeze along with no trouble at all. Since the psychologists have made us conscious of readiness, we should be able to get some help from them in determining a child's readiness for piano lessons.

First of all, readiness should be three-fold: physical, mental, and emotional. To consider the physical side, hearing, which is the sense most concerned with music, matures at a very early age; at three or four it is at its keenest. If a child's hands are large enough to encompass five keys he can play most beginning music in the five finger position. Since most of this music doesn't require pedal, he won't be handicapped by having legs too short to reach the pedals.

Most parents and teachers have the notion that the child should not attempt piano lessons until he has entered school and acquired a background of reading and mathematics. Perhaps that was necessary in the old fashioned note-spelling, fractional note value method of teaching, but if the modern way of teaching by line-space relationship and time values of individual notes is used, the school learning background is unnecessary.

Far more important than physical or mental readiness is emotional readiness. Does the child really want to learn to play the piano or does his mother think it would be cute if he could perform for her friends?

From the work of Dr. Arnold Gesell in

the field of child development we can learn much about characteristic traits of children of different ages that can help us to determine a good age for starting piano lessons. From what he tells us of five-year-olds, we can see that many of them are at a good stage to begin piano study. Of course, every child is individual and matures at his own rate, and two children of exactly the same chronological age may be vastly different in their stage of development. Most five-year-olds, then, love to learn because of the sense of achievement their accomplishments give them, and also because of the praise and applause they get, especially from their mothers, to whom they have strong ties. They love to repeat an activity that they have learned, which makes them fine practicers. Once an initial shyness wears off, they are friendly and so are relatively easy to guide. Their attentiveness is fairly good. One psychologist puts the attention span for a five-year-old at twenty-four minutes. At five, while the child is still probably more alert with his ears than with his eyes, he will enjoy copying letters and numbers and also finding matching pictures and forms.

Five is an age of stability, a "golden age" in the development of the child. Six is just the opposite. Six strikes out from the calm, sunny shores of five into a storm of activity, emotional upsets and conflicting impulses. The attention of six-year-olds is easily distracted. Because they are entering a new growth phase, their coordination is often not as good as at five. They usually start their school career at this time so that commencing piano lessons is an inadvisable extra burden.

After the turbulence of six, seven is a quieting down stage. The typical seven-year-old is sensitive, thoughtful, and a much easier person to live with than the six-year-old. His attention is good, and he

frequently becomes absorbed in a task. Only his characteristic lack of confidence is a drawback to his starting lessons at this age.

The eight-year-old usually comes out of the slightly withdrawn stage common at seven. His general tempo of living tends to go into high gear. He develops speediness in motor activities and his mentality is also stepped up. He becomes curious about people and things and asks a lot of questions.

One disadvantage that offsets the advantages of starting early is that the average child is not capable of practicing by himself until the age of nine or ten. The young child is incapable of understanding clearly enough what is presented in a half hour lesson to know how to practice effectively the rest of the week on his own. He needs someone to guide him, and unless his mother has the time to give to him, he would be better off if he waited until he was able to work by himself.

The nine-year-old is growing up and becoming independent. Not only can he work alone, but he can take criticism, something the younger child is too insecure to do.

If nine is good, ten is still better. Ten is another of the golden ages, a period of equilibrium before the stresses of adolescence. The late Dr. Carl Seashore, who did much work in the field of the psychology of music, considered ten the most effective age for starting lessons.

We can see, then, that the best age for initiating piano lessons seems to be either five or ten. Let us consider the advantages and disadvantages of five versus ten.

The evidence in favor of the early start is strong. The young child's body is flexible, and it is comparatively easy for him to pick up skills. Then, too, he knows fewer activities in which the movements might conflict with those necessary in piano playing. The child who more (Continued on Page 59)

Corrente in A minor

Italy during the 16th century enjoyed a Renaissance of such magnitude that the world is in eternal debt for the painting, literature, sculpture, and music which emerged from this torrent of creative action. One of the great musicians of this period was Frescobaldi, a prodigious organist and composer whose influence on the course of later music is widely acknowledged today. This *Corrente* is typical of the period in which it was written: melodic phrases treated in a quasi-contrapuntal style, the harmony resulting from the confluence of the several voices. Grade 3½.

GIROLAMO FRESCOBALDI
(1583-1644)

Edited by M. Esposito

Moderato (♩ = 100)

PIANO

From "Early Italian Piano Music," Edited by M. Esposito. [430-40023]

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Musical score for the first page of "The Metronome". The score is written for piano and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The piece begins with a forte (*f*) dynamic and includes various dynamic markings such as *p*, *fp*, *f*, *cresc.*, *decresc.*, and *poco rit.*. The score is filled with intricate fingerings and articulation marks, including slurs and accents. The piece concludes with a *poco rit.* marking.

Grade 3.

The Metronome

(From the Eighth Symphony)

LUDWIG van BEETHOVEN

Arr. by William Hodson

Musical score for the second page of "The Metronome". The score continues the piece with a tempo marking of *Allegretto scherzando* and a metronome marking of $\text{♩} = 88$. The key signature remains one flat and the time signature is 4/4. The score is marked *PIANO* and includes dynamic markings such as *p*, *mf*, *f*, *mp*, and *ff*. The piece features a variety of rhythmic patterns, including triplets and sixteenth-note runs. The score concludes with a *cresc.* marking and a final *ff* dynamic.

From "Themes from The Great Symphonies," compiled by Henry Levine. [410-40229]

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No. 110-27437

Grade 5.

Viennese Echoes

STANFORD KING

Valse moderato (♩: 138)

PIANO *mp*

The score for 'Viennese Echoes' is written for piano in 3/4 time. It consists of five systems of music. The first system begins with a piano (*mp*) dynamic. The second system includes a *rit. a tempo* marking. The third system features a first ending bracket labeled '1st time only' and a second ending bracket labeled 'Last time only'. The piece concludes with a *mf* dynamic and a 'Fine' marking. The score includes various musical notations such as slurs, ties, and fingering numbers.

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The score for 'A Winter Frolic' is written for piano in 2/4 time. It consists of two systems of music. The first system begins with a piano (*mf*) dynamic. The second system concludes with a *D.C. al Fine* marking. The score includes various musical notations such as slurs, ties, and fingering numbers.

No. 130-40571

Grade 3.

A Winter Frolic

RALPH FEDERER

Allegretto con brio (♩: 108)

PIANO *mf*

The score for 'A Winter Frolic' is written for piano in 2/4 time. It consists of four systems of music. The first system begins with a piano (*mf*) dynamic. The second system includes a *rit. a tempo* marking. The third system features a first ending bracket labeled '1st time only' and a second ending bracket labeled 'Last time only'. The piece concludes with a *mp* dynamic and a 'Fine' marking. The score includes various musical notations such as slurs, ties, and fingering numbers.

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Farewell

(Waltz)

FELIX DE COLA

Con tristezza (♩:88)

PIANO

p dolce

mp cresc.

mf dim. e poco rit. *Fine*

Con moto

mp

Ped. simile

mf *p* *mp*

simile

cresc. *mf* *poco f*

Ped. simile

dim. *mp* *p* *mp* *p*

simile *D.C. al Fine*

Grade 3.

The Whirlpool

ELLA KETTERER

Allegro (♩:160)

PIANO

mp *mf* *f* *ff*

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Grade 3.

A Harp Song

ELLA KETTERER

Andante (♩:60)

PIANO

L.H. 8

mf dolce

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The Dark-keys Dance

Grade 3 1/2.

SECONDO

MOLLY DONALDSON

Moderato (♩ = 80)

PIANO

f *p* *f sempre staccato*

R.H.

Ped. simile *a tempo*

poco rit. *f*

mf *f* *mf*

sempre f

From "Piano Partners," by Molly Donaldson. [410-41017]
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The Dark-keys Dance

Grade 3 1/2.

PRIMO

MOLLY DONALDSON

Moderato (♩ = 80)

PIANO

f *p* *f*

R.H.

a tempo *poco rit.* *f*

mf *f* *mf* *f*

sempre f

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Mister Policeman

(March)

CHARLES WAKEFIELD CADMAN
Op. 35, No. 9

Grade 3.

SECONDO

Tempo di Marcia

Musical score for the second part of 'Mister Policeman'. It consists of eight systems of piano accompaniment. The first system is marked 'PIANO' and 'mf'. The second system is marked 'ff'. The third system is marked 'f' and 'mp'. The fourth system is marked 'f'. The fifth system is marked 'mf' and 'p'. The sixth system is marked 'f'. The seventh system is marked 'f'. The eighth system is marked 'f' and 'D.C. al Fine'. The score includes various musical notations such as notes, rests, and dynamic markings.

Mister Policeman

(March)

CHARLES WAKEFIELD CADMAN
Op. 35, No. 9

Grade 3.

Tempo di Marcia

PRIMO

Musical score for the first part of 'Mister Policeman'. It consists of eight systems of piano accompaniment. The first system is marked 'PIANO' and 'mf'. The second system is marked 'mp'. The third system is marked 'ff'. The fourth system is marked 'mp' and 'p'. The fifth system is marked 'f'. The sixth system is marked 'mf' and 'p'. The seventh system is marked 'f'. The eighth system is marked 'f' and 'D.C. al Fine'. The score includes various musical notations such as notes, rests, and dynamic markings.

The Old Year Now Hath Passed Away

J. S. BACH

Tr. by C. Winkworth

Das Alte Jahr Vergangen Ist

The old year now hath pass'd a-way; The old year now hath pass'd a-way; We thank Thee, O our God to day, That Thou hast kept us through the year, When dan-ger and dis-tress were near, When dan-ger and dis-tress were near.

Chorale Prelude

Manuals
Pedal

From "The Liturgical Year (Orgelbüchlein)," by Johann Sebastian Bach. Edited by A. Riemenschneider. [433-40003]

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To the Distant Beloved

(Der Entfernten)

Johann Gaudenz von Salis
English Text by Constance Wardle

FRANZ SCHUBERT
Edited by Walter Golde

Moderato (♩ = 50)

VOICE
PIANO

1. How oft - en sweet re - mem - brance Of you, my dear - est one, — Takes on — a liv - ing
1. Wohl denk ich all - ent - hal - ben, O du Ent - fern - te, dein! — Früh, wenn die Wol - ken

sem - blance A - gainst the set - ting sun. Where streams di - vide the moun - tains And through the for - ests
fal - len und spät im Ster - nen - schein. Im Grund des Mor - gen - gol - des, im ro - ten A - bend.

run, Their spar - kling voice, like fountains, Re - calls your laugh - ing fun, like fountains, re - calls your laugh - ing
licht, um - schwebst du mich, o hol - des, ge - lieb - tes Traum - ge - sicht, o hol - des, ge - lieb - tes Traum - ge -

fun. sichts! 2. In noon - tides gold - en sun - light Your
2. Wo durch die Nacht der Fich - ten ein

From "Easy German Classic Songs," edited by Walter Golde. [431-41002]

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danc - ing eyes ap - pear. — With - in the mist - y moon - light Your sweet form hov - ers near. Yet
 Dämm - rungs - flim - mer wallt, — seh' ich dich zü - gern flüch - ten, ge - lieb - te Luft - ge - stalt! Wenn

when my arms, with long - ing, Reach out to hold you dear, You dis - ap - pear like dawning Be -
 sanft dir nach - zu - lan - gen, der Seh - sucht Arm sich hebt, ist dein Phan - tom zer - gan - gen, wie

fore the sun - light clear, like dawning be - fore the sun - light clear.
 Tau - ge - düft ver - schwebt; zer - gan - gen, wie Tau - ge - düft ver - schwebt.

Valse Brillante

FRÉDÉRIC CHOPIN, Op. 34, No. 2
 Transcribed by John Geanacos

CLARINET in Bb *Lento espressivo*

PIANO

From "Ditson Treasury of Clarinet Solos," by John Geanacos. [434-41000]
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Sostenuto

Fine *f*

mf

Fine

a tempo

rit. *p* *a tempo*

rit. *p*

pp *D.C.al Fine*

pp *D.C.al Fine*

Grade 2.

Parade*

JOHAN FRANCO

Tempo di marcia (♩ = 80)

PIANO

mf L.H.

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Grade 2.

Carousel*

JOHAN FRANCO

Poco allegro (♩ = 92)

PIANO

p

Ped. simile

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Grade 2.

Clown Antics

ANNE ROBINSON

Lightly (♩ = 88)

PIANO

p

mf

f

cresc. poco a poco

rit.

a tempo

D.C. al Fine

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Grade 2½.

Diving

ADA RICHTER

Moderato

PIANO

p

f

cresc.

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No. 110-40200
Grade 1.

Our Maple Tree

BERYL JOYNER

Allegretto (♩ = 80)

PIANO *mf*

Our ma-ple tree is a love-ly thing, She's dress'd in red and gold; She
shakes her skirts with a lit-tle swirl When blown by wind so cold. But soon one day, when it grows more cold, Her
leaves will fall a-way, - And she'll not have a thing to wear Un-til one fine spring day!

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No. 110-40193
Grade 1½

The Wise Old Owl

LOUISE E. STAIRS

Moderato (♩ = 103)

PIANO *mp*

The owl's a ver-y wise bird they say, He's up the whole night through To watch the moon as it
shines a-bove, A cres-cent be-cause it's new. - How nice 't would be thought the wise old owl If
I were high in the sky, - Then I could sit on the cres-cent moon And watch the old world go by -

Fine

D.C. al Fine

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Barcarolle*

PETER I. TSCHAIKOWSKY
Arr. by Ruth Bampton

Andantino (♩ = 96)

PIANO *p*

L.H.

rit.

Fine

a tempo

f

D.C.

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Theme*

(From the Sixth Symphony)

PETER I. TSCHAIKOWSKY
Arr. by Ruth Bampton

Allegro (♩ = 132)

PIANO *f*

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Grade 2 1/4

Andante

(From the "Clock" Symphony)

FRANZ JOSEPH HAYDN
Arr. by Ruth Bampton

Cantabile (♩ = 96)

PIANO

p

sempre stacc.

f

p

f

f

f

f

sf

rit. e dim.

p

cresc.

dim.

a tempo

pp

From "The Child Haydn" by L. E. Coit and R. Bampton [410-40027]
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there are qualms about clinging to the advice of the old; if you are devoted to both, you feel torn in two! My feeling is that each good teacher has something valuable to give you; if you are wise, you can benefit from them all since each one, through varying individualities of approach, works towards the same goal of free, well supported, forward singing.

Mme. Sundelius aided my development by making me aware of the greater freedom of tone that results from relaxing the facial muscles. I found that, quite unconsciously, I had been using too much lip-constriction in singing OU. With this eased, through a free, relaxed position of lips, my tone improved and I felt more confidence. At this period, too, I learned to lift head resonances, letting them come completely forward. A good exercise for this is to sing an arpeggio from the top down, concentrating on a free attack on the high tone in terms of biting down on something—but always relaxedly.

I stayed in Boston, studying and singing, until I had filled all the engagements a young singer can find there. Then I felt myself in a rut. I was advised to go to New York, but determined not to show myself there until I was ready for the country's largest music-center. I wanted to go to Europe, and was most fortunate to be granted a Frank Huntington Beebe Award. This scholarship, once renewed, took me to Stuttgart where I sang at the Opera and continued my studies under Marie Wetzelsberger-Gluck, the Director's wife. I was now made aware of the uses of chest resonance (not "chest tones"!); Chest resonances are useful in coloring some notes in certain operatic sequences, but it

IT ISN'T LUCK ALONE

(Continued from Page 17)

is best to leave this work alone until one's teacher advocates and guides it, and then it should be tried only under supervision.

In Stuttgart, I learned something else—the enormous difficulties a young American singer experiences in approaching opera! We have too few training theatres here and my experience was that no European theatre would allow me to sing a leading rôle unless I had already performed it on a stage! My dream was to work out Rosenkavalier; yet, as I had not yet sung it on a stage, I was not permitted to make the start. I was kept on the *Carmens* and *Cherubinos* I'd been singing in Boston. I don't know how the situation can be bettered, but there it is and it is good for music-lovers to know about it. Still, it was wonderfully helpful in every way to get out on the stage at Stuttgart at all. When I came back to the Metropolitan Opera, I was ready for bigger rôles, and in time, was engaged for concerts with leading orchestras and broadcasts for The Telephone Hour and the Voice of Firestone (which does not by any means signify the end of work or of problems!).

It is only from my limited experience that I can draw suggestions for other young singers. And the first is—learn languages! Learn to speak them and to become familiar with their spoken sound; practice them all you can. Spoken German, French, and Italian (not merely a reading knowledge) are essential to anyone in music. Even if you wish to become a teacher, you still need to be able to converse in those languages. And learn them as early as you can. After high school years, it becomes harder to acquire the basis of correct accents and fluent speech.

Also, learn instruments—and if you know one, learn more. The piano is, of course, the most helpful. But you can learn much about breathing and phrasing from the violin or the clarinet. You learn more about music, too!

Try to find your right teacher at the very start, and if you are lucky enough to do so, follow her advice with relaxed, complete confidence. Then, when the adolescent voice is "set" and you are ready to think about singing at all, sing in public as much as you can—for small fees, for no fees. One of my earliest recitals netted me five dollars which I divided with my accompanist, feeling I had earned much in audience contact. This is of the very first importance. Some students have the idea that they must remain within the shelter of study until they burst forth for the Big Début. They might possibly do themselves great disservice. At each stage of your development you need to test yourself against audience-reaction; you must learn just how you function in front of people, how they receive you, whether you can sway them. I will remember some pleasant but difficult experiences before women's clubs. The ladies were kindly enough, but definitely audience, sitting passively in their seats waiting for something to draw them out of their passivity and convince them that here was entertainment. It dawned on me that they weren't there for my sake, but for their own, and I quickly pulled myself out of my own needs, trying to make them like me!

Your luck, then, will consist in finding the right teacher, and the right opportunities for proving what you can do. Beyond that, it depends on you!

THE END

AMERICA IS COMING ALIVE, MUSICALLY

(Continued from Page 9)

message of importance for his fellow-men, he may hope for a fellowship at the MacDowell estate. Thus, for every young artist in America there stands in the state of New Hampshire a guiding beacon calling him to exercise his highest and noblest efforts on behalf of his comrades in the journey of life; this beacon burns at the Peterborough Colony, where if he be deemed worthy he, too, may retire for the atmosphere and the quiet which shall aid him to realize his full possibilities in the cause of the art life of mankind.

The purpose of the Colony is being realized in its impact on the art life of the public. To mention only two cases out of many: Aaron Copland, noted American composer, has done portions of his major works at the Colony; Hervey Allan wrote a portion of "Anthony Adverse" in one

of the studios. Several Pulitzer Prize Winners and Guggenheim Fellows are alumni of Peterborough.

"Another thing that should encourage young people in music is the fact that there is so much more music in America today than in my early life," said Mrs. MacDowell. "When MacDowell (so she always referred to her late husband) went to Columbia he was the first professor of music the school had, and there were only three such positions in America. Now almost every high school in the land has a music department with its chorus, orchestra, band, departments of history of music and theoretical music. America is coming alive musically, and it is because music matters, because music is important, because music is vital to the lives of our people. In view of all this why shouldn't

our young people face a musical career with confidence?"

Mrs. MacDowell stated that to further the cause of music in America there exist today throughout the length and breadth of the land over 250 MacDowell clubs. The purpose of these clubs is twofold: to encourage music in their own communities, and to assist in the Peterborough Colony. "But I think you should tell your readers that they should realize that it is not for every young musician to become a concert artist, or a composer like MacDowell. We need young people to carry on music in every hamlet, village, or city in the Union. To do this is a noble profession, no less noble than to thrill by presenting to the world great music like that of MacDowell. It is high honor to work in one's own vineyard!"

THE END

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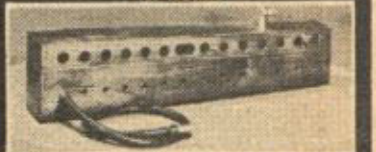
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THE NEW WORLD OF SOUND

(Continued from Page 19)

dissonance (the principle of dynamic intensity) resting on a strong foundation of consonance (the principle of repose). About 1900, dissonant harmony broke loose from its consonant moorings and began to function with greater and greater independence. The musical consequences were, of course, tremendous. The world had never heard such intense, shocking sounds as Stravinsky gave to it in "Le Sacre Du Printemps" or the high-pitched emotional intensity of Schönberg's *Pierrot Lunaire*. Second, it is important to realize that with the increasingly greater use of dissonance to achieve more intense levels of expression, the traditional technique of writing in a tonality (i.e. a key) was put aside (not by all, it is true) in order not to confine the new creative language to old procedures which would inhibit the imagination of the composer; third, that rhythmic conceptions changed along with melodic and harmonic ones. Rhythmic symmetry and tyranny of the bar line of the 18th and 19th century were given up for a freer sense of rhythm. (In the music of the ancient Greeks, rhythm was not confined to the regular 3 or 4 patterns of later western classical music. The Greeks habitually used meters of 5 and 7 as well, rhythms considered *daring* (!) in the first two decades of this century.) The fourth reason for these new directions is perhaps the most important of all and may well underly the

others—imagination. So long as new generations of human beings come into the world, so will new ideas, because each generation brings with it fresh energy, an unspoiled vitality, and an uninhibited imagination. Art is primarily imagination at work. Behind every musical change is the imagination seeking new expression, or a new way to say old things. This is an undeniable force in human life, one which lends courage and daring to the young and brings fear and trepidation to the old.

The best works of contemporary music are no longer new. Stravinsky wrote the "Firebird Suite" in 1910. "Le Sacre Du Printemps" in 1913. "L'Histoire du Soldat" in 1917, and "Petrouchka" in 1912. Schönberg composed "Pierrot Lunaire" in 1912, and Bartók produced his first and second quartets in 1907 and 1914-15 respectively; "Wozzeck" was first performed in 1925. By now the initial shock has worn off and these works, at first greeted with hostility and antagonism, are now considered fairly "tame". This is another way of saying that what they have to say has been understood sufficiently so that they are now accepted as standard works of the contemporary period, even though it may have taken as long as thirty years for this to happen in some cases. But after all, thirty years is not a long time when we are dealing with major trends and movements in intellectual and artistic evolution.

This new world of sound is the result of fundamental changes in modern man's attitude toward himself and the world about him. Twentieth century composers are no longer moved by the vision of what has been accomplished, but by what is to be. The creative artist lives in the future, seeking a path to that future and inevitably producing works whose newness is the greatest obstacle in the way of acceptance. Unfortunately, the new is also strange. Strangeness creates suspicion, discomfort, and wariness and denies us that sense of comfortable ease and familiarity we wish to have in all situations. Yet every advance in art is necessarily strange because a new vision has become manifest to the world. To the people for whom the composer works, patience with themselves and with each new work could be a great virtue and their participation and awareness of the new rewarded not only by pleasure, but also by a broadened view of music and therefore art, and life itself. But not all contemporary music is good, no more so than all traditional music is good. But before we can discover the good we must become a part of the discovery, listening with patience, attention and concentration. It is possible with this attitude to overcome the sense of strangeness which I believe lies at the root of the hostility which is expressed toward the music of our times. The emotional content of Bartók and Schönberg is certainly not that of Mozart and Beethoven but not necessarily less valid because of the difference. New ideas must be given the opportunity to reveal themselves; the listener, too, must grow into a new work until he has it in his heart and mind. Invariably serious works take longer to digest than lighter works. The sense of strangeness which may come to the listener with the first hearing of a work will certainly give way, sooner or later, to moments of keen pleasure and finally to complete recognition and satisfaction in the work.

It may be reassuring to some readers to know that contemporary music is not going to take the place of traditional music. That could not be done since there are not composers who can usurp the places of Bach, Mozart, and Beethoven. But with the best works of this "new world of sound" we can add to what we have already been endowed with from the past. We can enrich, widen, and extend the possibilities of musical experience and begin to feel the true great pulse of the creative spirit of our time and world. We can add to the great names from the past—Bach, Mozart, Hadyn, Beethoven, Schubert, Brahms, and Wagner, the names of Arnold Schönberg, Bela Bartók, Alban Berg, Igor Stravinsky, and Paul Hindemith without fear of either group being placed in inferior or bad company. THE END



"Now remember, I want fifty cents cash, not a lesson!"

IMMORTAL BOHEMIAN

(Continued from Page 14)

is derived from the fact that the Gypsies who emigrated from Bohemia (Czechoslovakia) were not allowed to enter the city of Paris, but were quartered at La Chapelle, in the suburb of St. Dennis. These "cagoux" were looked upon as "untouchables" in the France of that period. They were first described in the "Scenes de la Vie de Bohème" by Henri Murger, which was the basis for Puccini's opera libretto "La Bohème." Puccini himself, slipped into a bohemian life because he had little other choice. Most of his artist friends were of this cult with scant regard for any kind of laws, legal, moral, or ecclesiastical. They made their own "laws of the heart" as portrayed in "La Bohème." For instance, when Puccini was struggling to have his first opera *Le Villi*, produced in Milan, the impresario of the Teatro dal Verme at Milan consented to make a presentation for a "consideration." Puccini induced his friends (including the famous composer-librettist Boito) to make contributions aggregating 250 lire. The performance was announced but the day before the debut, the manager Stetanani found himself short one thousand lire and put up a notice, "On account of unforeseeable difficulties the performance of

'Le Villi' is indefinitely postponed." Puccini frantically appealed to his good-hearted Bohemian friends who rushed to the pawn shops with their valuables—jewelry, books, coats, furniture, watches, silverware, walking sticks, and paintings, and even precious opera scores—in fact, everything of any value they could lay their hands upon until the needed amount was raised. Old Arturo Buzzipaglia, famed vocal teacher and composer, long resident in America, once told your reviewer that he pawned a beloved diamond tie-pin on that occasion. The performance was given May 31st, 1884, and was a great triumph. Puccini was on his way to musical glory, and eventually to a fortune of over four million dollars.

A short time thereafter, he went to live at the home of his friend, Narcisco Gemignani. Soon he saw in his host's wife, Elvira, traits that reminded him of his mother. Accordingly, he eloped with her to live in the little fishing village of Torre del Lago. He lived with Elvira twenty years, during which time she bore him one son whose name at birth was officially registered at Lucca, "Tonio Puccini, son of Giacomo."

At his death Giacomo left no formal will but in a letter he bequeathed

Elvira half of his Patrimony and his copyrights as well as the rights to live at one of the three houses. As universal heir of all his estate and copyrights, he named his son. After having lived with Elvira for twenty years Giacomo finally decided that it might be a good idea to marry her. Elvira meanwhile had become the widow of the late Narcisco Gemignani. Puccini secured the dispensation of three canonical banns and the couple were married at Torre del Lago, January 3, 1904, by Father Mechelucci, to whom Puccini made a very generous offering saying, "Father, you have made me very happy."

The marriage, however, did little to restrain Puccini's itinerant heart and much of the rest of Puccini's married life was in a ceaseless turmoil owing to the towering and usually justifiable jealousy of Elvira. However, when Puccini died in Brussels in 1924, his last words to his son were "My poor wife! My poor Elvira!"

Stories of the methods Puccini employed in developing his operas may be found in many biographical works. In moments of inspiration he wrote rapidly but he did not force himself to work.

If we consider Puccini's Triptych ("Il Tabarro," "Suor Angelica," and "Gianni Schicchi") as one major operatic work, Puccini may be said to have written eleven operas. "Le

Villi" (1884), "Edgar" (1889), "Manon Lescaut" (1893), "La Bohème" (1896), "Tosca" (1900), "Madame Butterfly" (1904), "La Fanciulla del West" (1910), "La Rondine" (1917), "Il Trittico" (1918), "Turandot" (1926).

Note that these operas are spaced 5 years, 4 years, 3 years, 4 years, 4 years, 6 years, 7 years, 1 year, 8 years apart. In other words Puccini was not a rapid writer. The operas average about five and one half years apart. Donizetti in his fifty-one years wrote sixty-seven operas. With the exception of "Lucia di Lammermoor" and the "Daughter of the Regiment," most of these have nearly vanished from the modern repertoire.

Father Dante evidently did not know that the author of "Madame Butterfly" was John Luther Long and not David Belasco. Long was never in Japan but he had a sister who was a missionary there and corresponded with her brother weekly. He wrote the story of "Madame Butterfly" in 1898. Later he collaborated with Belasco in writing the play from which the libretto was derived by Illica and Giocosa. Puccini's opera was first given in 1900. Long also collaborated with Belasco in two other successful Broadway plays, "The Darling of the Gods," and "Andrea." Mr. Long was for years a close friend of your reviewer, to whom he told the following story (Continued on Page 59)

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Violin Questions

By HAROLD BERKLEY

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"RUSSIAN" VIOLINS

Mrs. J. C. H., Oregon. Violins labeled "Rigat Rubus, St. Petersburg", are usually supposed to come from Russia, but the fact is that most if not all of them were made in Germany. They are "trade fiddles," of no special reputation or value. Trying to find out who made one of these fiddles would be like trying to find the proverbial needle in the haystack.

AN EXCELLENT MODEL

C. B. C., Wisconsin. You should certainly have the neck of your violin re-set. With the bridge as low as you say it is, the instrument cannot have brilliance, though the tone may be very smooth and mellow. (2) J. R. Carlisle violins have been priced up to \$350.00, for he has an excellent reputation as a maker.

NOT AN EXCESSIVE PRICE

G. W. M., California. You did not pay too much for your J. Baldantoni violin: some specimens of this maker's work have sold for as much as \$1200.00. I have seen a few of his violins—there are not many in this country—and thought them excellent in workmanship and tone quality.

"HOW TO CHOOSE A VIOLIN"

A. H. H., North Carolina. I am not acquainted with the book "How to Choose a Violin," so unfortunately I am not able to tell you its publisher. The Theodore Presser Co., publishers of ETUDE, might be able to help you. They have a tremendous stock of books pertaining to every department of music. I question, though, that a book on the subject would be of any real help to you: the personal element plays such an important part in selecting a violin. If you find an instrument whose tone appeals to you strongly, if it has no serious cracks and is not thin in wood, if it is properly adjusted, and if the price suits you, then you are not likely to go far wrong in buying it. However, it is always a good idea to hear it played by a competent

violinist, for quite often a violin will sound beautiful under the ear but not at all beautiful at a little distance.

POOR IMITATIONS

Mrs. J. L. M., Texas. A copy of a Stradivarius that is stamped "Made in Czechoslovakia" is certainly a factory violin worth at the very most \$100, and probably not worth more than half that amount. There are hundreds of thousands of such violins tossing around on the markets of the world. There have been, of course, some good Czechoslovakian makers, but they put their own names on the labels.

M. A. W., Maine. A violin which bears a label reading "Copy of Antonius Stradivarius, Made in Germany," can be rated as a factory instrument without further evidence. It may be worth \$100.00, though I doubt it.

A J. B. SCHWEITZER (?)

Dr. H. B. D., Maine. A genuine J. B. Schweitzer is a very good violin, and could be worth about \$600.00. But he was one of the most copied of the later makers, and there are thousands of violins to be seen that bear his label but which are only cheap German instruments of very little value. What your violin may be, I cannot say.

CARE IN STORING VIOLINS

Mrs. A. A., Kentucky. A well-made violin will not deteriorate or depreciate in actual value if it is not used for a number of years—provided always that it has been kept from extremes of temperature. Of course, if it has been stored just over an active radiator, things have happened to it! But if the instrument has been taken care of, all that could happen would be that the tone might be somewhat stiff and raw until it had been played on for a few days. In spite of what your friend told you, I would advise you to have your violins appraised by a reliable expert. An appraisal on an instrument is practically a lifetime investment, for values do not often change much over a few decades. It is true, there is not a great demand for violins at present, but your violins would be moderately priced and there is an almost continuous demand for instruments in that price bracket.

THE END

Organ Questions

Answered by FREDERICK PHILLIPS

• *Recently our church has been contemplating adding another stop to our present 64 stop, three-manual organ. The two in question are: Tuba Mirabilis 8' or Harp. The church is very rarely used for recitals, as our Cardinal disapproves of such matters. Therefore, which would you recommend for a Roman Catholic Church?*

—T. S., Michigan

The choice seems to be between what might be considered extremes in the matter of volume and effects. The Tuba Mirabilis is, of course, a very heavy reed stop rather on the trumpet style of tone quality, and usually on 15' or more wind pressure. If your services could use such a stop advantageously this might be the wise choice, though it would seem to the writer that a 64 stop instrument should already have sufficient volume and power to take care of all ordinary requirements of the services. If this is the case, the harp would be a nice addition to add attractiveness to the quieter phases of the organ work, and we believe it could be used effectively if kept within moderation. Some might consider the harp just a "fancy" stop, and a little out of place in church worship, but we do not quite agree with such premises, and unless the organ actually needs the power of the T.M., our recommendation would be the harp.

• *I sometimes play a small reed organ (18 stops) in our church, but the names have been torn off the stops, and I cannot tell what they are. I believe it was made by the Cornish Co., Washington, N. J. Could you name these stops for me, and advise what to use for playing hymns?*

—A. B., South Dakota

We are not sure whether the Cornish Company is still in business, but we suggest writing a letter to them, giving the serial number of the organ (which will probably appear somewhere on the organ), and they may be able to give the stops' names in their proper order. Be sure to put your name and address on the letter, so that it will be returned to you in case the firm is out of business. The only other thing we can suggest is the following list of most used stops, and their pitch and characteristic tone qualities, from which you might be able to identify your stops. Normal pitch (same as piano) is indicated by 8 feet (8'); an octave higher is known as 4',

and an octave lower as 16'. These are the stops: Diapason 8'—Round, full and sonorous. Melodia 8'—Sweet and full. Jubileta—Sympathetic and expressive. Vox Celeste 8'—like Jubileta but softer. Dulciana 8'—soft, slightly stringy tone. Gamba 8'—Brilliant, stringy tone. Oboe 8'—an imitation of the oboe instrument, quite reedy. Flute 4'—rather penetrating flute quality. Principal 4'—somewhat similar, but louder. Subbass 16'—heavy and sonorous. Bourdon 16'—deep, rather rich tone. For playing hymns over before the singing, use moderately loud stops, with enough of the 4' stops to give some brightness. For congregational singing you can generally use pretty full organ, controlling the volume to some extent with the knee swells. For the really devotional types of hymns use softer stops.

• *I am writing for advice about playing the processional hymns. I have been accustomed to maintaining a steady tempo throughout the hymn, with no pause between verses. However, this does sound hurried on certain hymns, so our minister has requested us to pause for one beat. This would mean that the choir would be out of step on alternate verses. I have been pausing for one measure (two steps), but this seems overlong. Can you suggest a solution?*

—C. C., California

About the only suggestion we could make to maintain the idea of the left foot on the first count and still have a one-beat pause at the end of the verse would be to have the choir halt in their procession for just that one beat. In other words, the right foot will come down on the second count of the last measure, then the choir will remain in that position for just one beat pause; then as the next verse commences start off again on the left foot. Since this would be uniform throughout the entire choir, and the pause very slight, it would hardly create a noticeable break in the marching effect. At first it might be just a bit awkward and a break in the sense of rhythm, but we are sure this would be overcome in a couple of practices. Some choirs simply walk down the aisle slowly without particular regard to the rhythm or tempo of the hymn, and the effect is fairly satisfactory. Under this plan it would be possible to use even a ¾ hymn as a processional, and a pause at the end of the verse would offer no serious obstacles.

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Junior Etude

Edited by Elizabeth A. Gest

Turk Was a Faithful Dog

A True Story

by William J. Murdoch

THERE may be more famous dogs than Turk, but you would have a hard time convincing a musician of this fact.

Turk is the only dog ever to rate his own listing in what is probably the best-known of all musical reference works—Grove's Dictionary of Music. Turk is also mentioned in many other books on music, especially those dealing with the famous composer, Josef Haydn. Stephen Foster's beloved setter, Old Dog Tray, has also wandered into many writings about music, but none dealt with classical masters and their compositions.

It all happened because Turk's master, an Italian singer and composer named Venanzio Rauzzini, thought a great deal of his four-footed friend. History seems to have forgotten what breed of dog it was, but he was lovable, as most pet dogs are. In fact, Raussini thought so much of him that when the dog died in the early 1790's the forlorn musician buried his old companion in the garden of his home in Bath, England. Life had been kind to Rauzzini, though people had not always been so, and to show his appreciation for his faithful friend who never let him down, the singer placed a tablet over Turk's grave bearing this inscription: "Turk was a Faithful Dog, and not a Man."

While visiting England in 1794, Haydn happened to be invited to the Rauzzini home in Bath. Chatting with his host in the garden, Haydn of course saw Turk's memorial. The tribute pleased Haydn very much indeed, so much so that on the spot he composed a four-part canon, or round, using the words of the inscription. This was

later published under the title Turk and attracted much attention—not because it was a great piece of music but because a great composer wrote it. "Papa" Haydn, the toast of two continents, the man who had already composed some of the greatest music the world has ever heard, devoting his genius to a dog!

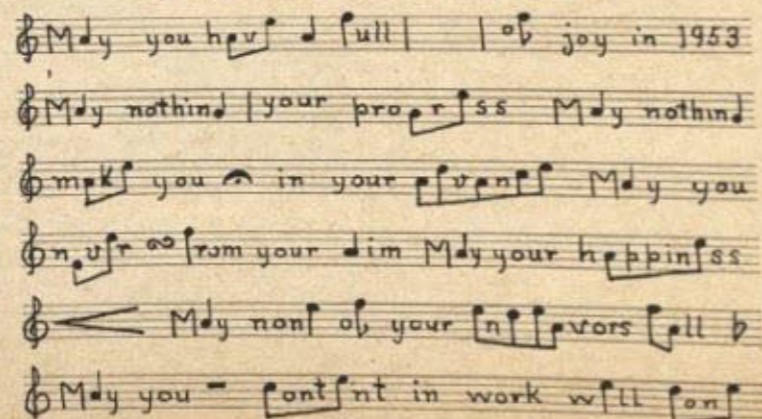
It is said that artistic genius, however lofty its expression may



Turk was a Faithful Dog.

be, is in reality just the common touch. How well Haydn proved this when he touched upon the warm friendship that existed between the sorrowful opera singer and his faithful friend through the years, his old dog TURK!

• HAPPY • NEW • YEAR •



Music in One Junior Etuder's Life

by Joanne Dailey (Age 17)

MUSIC in my life has the number one position, rating above all other voluntary activities. It takes the form of piano playing, piano teaching, listening, reading and special projects.

a) *Practicing.* In summer vacation I practiced consistently four hours a day. During the school year this amount is reduced to sixteen hours per week.

b) *Teaching.* I taught my sister before she began work with my teacher and I now practice with her as much as possible.

c) *Listening.* I attend the concerts of our Symphony Orchestra and as many additional concerts as my allowance permits. Each week I check out from our Public Library two albums of recordings

and play them over and over during the week.

d) *Reading.* An avid reader, I constantly read about music in magazines and books.

e) *Special Projects.* My numerous projects include a notebook containing an eight by eleven inch drawing of, and a report on each instrument in the orchestra, and a physics paper on the construction of the piano.

Next year, as a music major, I shall be able to expand my program of musical activity.

(N.B. The above was entered in Junior Etude contest on "Music in My Life" but was too long to be eligible. Since it is a good example of what one can accomplish, it is of interest to other music students.)

Who Knows the Answers?

(Keep score. One hundred is perfect)

- Which of the following terms relate to a change in tempo: piu allegro, perdendosi, piu mosso, piu piano, crescendo, fortissimo? (5 points)
- How old was Bach when Haydn was born? (10 points)
- Was music for Shakespeare's "Midsummer Night's Dream" composed by Gounod, Massenet, Mendelssohn, Verdi or Schubert? (15 points)
- What is meant by a six-four chord? (10 points)
- Who composed the first song written in Colonial America? (20 points)
- What single note is equal to four thirtysecond-notes, plus two sixteenth-notes, plus one dotted-quarter-note? (5 points)
- What is a fret? (5 points)
- From what is the theme given with this quiz taken? (10 points)
- F-sharp is the third of the D-major scale and the sixth of the A-major scale. Of what minor scale is it the fourth? (5 points)
- Who wrote the composition for orchestra called "An American in Paris"? (15 points)

Answers on next page

TREASURE MAP

by Frances Gorman Riser

My pieces make a map that shows
The way to tuneful treasures;
The staff's a trail that I explore
Down to the final measures.

They time my journey carefully,
And rest at proper places;
They follow notes that mark the way
On lines and in the spaces.

At last my hands, helped by my eyes,
The map's last sign obeying,
Find treasures, bright with melodies
All theirs, just for the playing.

Junior Etude Contest

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays, or for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A—15 to 18; Class B—12 to 15; Class C—under 12.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributions will receive honorable mention. Topic for essay or story this month: Music of the Band.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Results of September Essay Contest

Prize Winners

Class A, Viola Mitchell (Age 16), Oklahoma, tied with Remo Fiorni (Age 16), Arizona

Class B, Thomas M. Hard (Age 14), New York

Class C, Robert Zugby (Age 11), Maryland

Special Honorable Mention:
Barbara Jane Folger (Age 16), California

Honorable Mention
(in alphabetical order):

Marian Anders, Shirley M. Bossom, Ruth Cross, Dorothea Cummings, Anita Drymond, Ella Dodge, Joan Espenschied, Lydia Farina, Lillian Farnsworth, Mary Alice Fredericks, Elea Gray, Ernest Haight, Philip Hopkins, Barbrielle Hildson, Bill Jackman, Nancy Loomis, Anna Malafouris, Catherine Mauge, Bertina Mayes, Susan Millett, Joanne Molinson, Jane Moor, Muriel Simmons, Monica Slamka, Sylvia Stroud, Donald Zugby.

Happy New Year (from Previous Page)

by Annabell Stewart Altwater

May you have a full measure of joy in 1953. May nothing bar your progress. May nothing make you pause in your advance. May nothing turn you from your purpose. May your happiness increase. May none of your endeavors fall flat. May you rest content in work well done.

Dear Junior Etude:

I would like to hear from girls about my age who are interested in music. I am teaching piano and also play French horn. Among my hobbies are painting and letter writing.

Virginia Sprang (Age 17), Ohio

Juniors in Costume Playlet
Fisher, Arkansas



Wilburn Addington, Dallas Ziegenhorn, John Wixon, Herbert Ziegenhorn, June Smith, Margaret Dale, Glenda Ball, Sharon Tilley, Linda Giles, Joan Dennis, Bobby Giebert, Jo Ann Pohlner, Charlotte Dale.

The Value of Classical Music (Prize winner, Class C)

I think there is nothing as beautiful as classical music. It inspires us and makes us think of God. When we hear great compositions we never get tired of them. We can hear them over and over and still not get tired of them. I take piano lessons and sometimes I don't want to practice. But when I think of a beautiful composition it inspires me to practice hard so that I'll be able to play it soon, and maybe, even compose a little piece myself. When I listen to classical music I think of beautiful mountain scenery and lakes and rivers, and trees and plants of nature. Good music makes people think of good and forget evil. I don't think there would be so many wars if everybody understood the value of fine music.

Robert Zugby (Age 11), Maryland

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 5 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

Dear Junior Etude:

I play viola in a Junior Symphony Orchestra and am interested in all types of classical music. I would like to receive letters from music lovers, preferably string players, and discuss musical activities, ways of life and physical aspects of different countries.

Douglas Bedgood (Age 18), New Zealand

Answers to Quiz

1. Piu allegro (more lively); perdendosi (slower and softer); piu mosso (more motion); 2. Forty-seven; 3. Mendelssohn; 4. The chord is in second inversion (the fifth is the lowest tone, six notes above that appears the third of the chord, and the root is in the middle); 5. Francis Hopkinson (a signer of the Declaration of Independence); 6. A dotted half-note; 7. A slightly raised crossbar on the neck of guitars, banjos and other plucked instruments for simplifying the production of accurate pitch; 8. Overture to Der Freischütz, by vonWeber; 9. C-sharp minor; 10. George Gershwin.

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**THE RÔLE OF THE PARENTS
IN THIS MATTER OF PRACTICING**

(Continued from Page 16)

possible results will obtain. It's important not to reverse this order and talk down to the children about good music. Children have a healthy revulsion against being lectured. But they'll pick up attitudes of appreciation, if they overhear them, much more quickly and painlessly and permanently than if they are attacked by them.

So, first and foremost, enjoy music yourself, and have friends who love it and whom the children admire. Be sure to refrain from pushing your child into music, himself. In fact, if he wants to take lessons, tell him that you're not sure whether you can manage it. Or use some other excuse to delay him. The best thing of all, perhaps, is to explain that when he gets older he may take lessons. Nothing has ever been devised that so whets a child's desire as that sentence.

Never, never tell him he's going to "have" to take lessons. That is enough to turn anyone against them. And, if your hopeful is already studying, never be so foolish as to let anyone say in his hearing that they're going to "let" someone quit. The potency of such words! They can undo all the good of years, especially if Junior is having a little difficulty himself. Such words ought to be transposed. One should say, "Maybe I'll let you take lessons." And, of quitting, if such a thing ever has to be, "You're going to have to quit." Express, by your attitude, though not by your words, regret and sorrow at his misfortune.

It is by things like these that parents make or break their children, musically. They ought to know, too, that in every child's experience there will be times when he will not appear to be advancing. Every teacher should explain this to parents and children at the beginning, so as to prevent their discouragement, when such times occur. Often the child who thinks he is standing still is actually integrating what he has learned. Often these "plateaus of learning" stretch out for a longish spell. Then, suddenly, the child spurts ahead dramatically again. Or he may have a piece demanding very careful and hard work, and he may tire of it before he has learned it. These are dangerous times, but they can be helped by giving him lighter pieces for contrast, or by starting him on some new, and hence more interesting, phase of work at that time, along with the regular assignment.

Which brings us to the touchy question of practicing. Some parents take the stand that it's up to the child entirely. He must plan his own time, see to it that he works well in

it, without any help from the rest of the family. This is putting a heavy burden upon even the most enthusiastic youngster. For even to him will come days when other things loom more important than practice. If, as is likely to happen, practice becomes merely a matter of "inspiration," of doing it when one "feels" like it, it isn't likely to get done very regularly. Occasional lapses will increase, and distractions will multiply. The child's world is full of distractions as it is, without such wholesale encouragement. Wise and balanced planning must go into a good practice period, and to expect an immature person to solve all these details and to withstand all intrusions and changes of moods that are difficult for even adults to cope with, is itself immature.

There are parents who go to the opposite extreme and watch over every minute of the child's practice period. From the standpoint of immediate results, this works out well, if the child will accept such close supervision. It gets good habits of work established. These are worthwhile accomplishments. But, from a long-range point of view, and from the standpoint of the whole child, such dependency is not good if it is continued too long.

The perfect practice arrangement avoids the extremes of too little and too much. But it does have certain rules, most important of which is a regular time which cannot be disturbed. The child must know that this time is inviolate. If the parent lacks the strength of character to stick to this rule (and it is hard at first, though only at first) then there will be all the old problems and a flock of new ones. Actually it's not so hard to talk things over with the child, decide upon a reasonable time, and then let nothing interfere with it. The earlier in the day, the better, as he is fresher then and learns easier. Also, he doesn't have to be called in from play, always an unfortunate situation all around.

Neighborhood children who intrude during the practice period are sometimes a handicap; but if they see you are firm about the time, and if it's always the same time, they'll soon learn to respect it. Also, if the parents tell the visiting children about practicing in a happy voice, as though music study is enjoyable, as it will be if it's given a chance, the youngsters will begin to think maybe they're missing something; they may even begin to envy Junior a bit, unless their experience has been unfortunate. I know one girl who actually begged to study piano after her friends told her, day after day, "I'm doing my practicing now;

you'll have to wait." After months of this treatment, she had developed such a strong urge to practice, too, that nothing could discourage her when she finally was permitted to begin.

Above all, provide opportunities for the child to enjoy playing. Plan surprises for others. Play duets with him. Let him accompany a group singing familiar songs. Let him play for Sunday School. When his father's birthday comes, let one of the presents be a favorite piece played beautifully by the child. Or let him make up music. Encourage him to write little themes and to develop them simply. Have friends in for a Sunday afternoon of music-making, when they, themselves, play with gusto the things they like best. Read aloud in the evenings to others in the family a few of the fascinating books about musicians, great and small. Let the child hear these with others; and share in their enjoyment, rather than reading them

JUST SUPPOSIN'

(Continued from Page 11)

brings a unity of family interest, leading to a loftier appreciation of beauty in living by cementing the bonds of mutual understanding and love, never to be forgotten.

TO THE PROFESSIONAL MUSICIAN music brings a field of wonderful opportunities, determined by his application and activities which properly pursued can lead to an excellent living in proportion to his talents and efforts. Numerous performers, singers, composers and conductors have been rewarded with fortunes running into millions.

TO THE CHILDREN IN PUBLIC SCHOOLS music brings a quickened interest, which in many tests reveal that it tends to raise the standards of pupils in their other studies. It promotes the school spirit and teaches coöperation in a most acceptable manner.

TO THE BUSINESS MAN, particularly to him who has been wise enough to learn to play a musical instrument, music brings a welcome release from the annoyances and cares of the day; a valuable restoration of his creative ability and desire for work, as well as a stimulating avocation. Scores of foremost leaders in the business world have been so moved by their experience in music, that they have invested millions of dollars in introducing music in their business for patrons as well as employees.

TO THE INDUSTRIALIST music brings a means of providing blessed relief from monotony in factory operations, inspires workers to greater effort at less cost of energy, and makes intraplant relations between management and the worker more congenial and profitable for

to him alone. Take him, once in a while, as a very special treat, to a concert that he will enjoy. Make an occasion of it. For his birthday, play him a lovely piece, or give him a record of it, if he has a strong yen for it.

Sometimes, in the evenings, read poetry, the things you really get excited over, to one another, and let him absorb it. If it isn't directed at him, he won't be self-conscious or defensive about it. If your child has this sort of background, you won't have to worry very much about his enjoying music and related things; nor will you have to drive him to practice. He will have both imagination and will-power developed.

I always think of the little boy who, returning from a party, was asked by his father what they had to eat. The child looked at him incredulously. "We didn't have to. We wanted to!" Let's hope that's the way it is with the children in your family and music. THE END

both.

TO THE MEDICAL MAN music brings through musical therapy one of the most interesting problems of today. Reports of research in psychosomatic medicine, in connection with music as supervised in coöperation with the physician, points to numerous cures and improvements in patients.

TO THE SOCIAL WORKER music brings, particularly to those dealing with the grave problems of youthful delinquency, many cases of amazing solutions. This is one of the most serious and valuable services of music. The evidences of the value of music with recalcitrant children is often startling. Small wonder that the late Major John A. Warner, famous Harvard-trained penologist, concert pianist with leading symphony orchestras and for many years Superintendent of the New York State Police, said:

"If you want to keep a boy away from saloon bars and prison bars, give him musical bars. In my contacts with crime I have never met a criminal who had had a worthwhile training in music. In fact, I have never known a criminal who had had a musical training even in a slight degree."

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WORLD OF MUSIC

(Continued from Page 1)

Brodsky, violin and Mr. Sokoloff; and the final program will be given by the Stringart Quartet—Morris Shulik, violin; Erwin Eisenberg, violin; Gabriel Braverman, Viola; and Hershel Gorodetzky, cello.

The Original score of Beethoven's Ninth Symphony was recently given a public showing for the first time in America when it was exhibited in connection with a lecture by Guy Marriner, noted pianist and lecturer, given at the Free Library in Philadelphia. The RCA-Victor recording of the symphony, conducted by Toscanini, was played during the evening.

The prize score, owned by the

Royal Philharmonic Society of London, for whom Beethoven wrote the composition, has been graciously lent by the Society for exhibition in a number of places throughout America.

The Sixth Annual Mid-West National Band Clinic was held at Chicago, December 11, 12, 13, with some 3000 in attendance. Six of the nation's finest school bands appeared in the various clinics and some of the top band directors in the school and college fields conducted. The feature speaker at the Grand Banquet was Jesse L. Lasky, famous motion picture producer. Lee W. Peterson was Executive Secretary.

COMPETITIONS (For details, write to sponsor listed)

- The Kosciuszko Foundation offers two Chopin scholarship awards (\$1000 each) to a pianist and a composer. Closing date for filing applications, March 1, 1953. The Kosciuszko Foundation, 15 East 65th Street, New York 21, N. Y.
- Ohio University Prize contest for a New American Opera. Award \$250.00. Closing date May 1, 1953. Address: Hollace E. Arment, School of Music, Ohio University, Athens, Ohio.
- The 20th Biennial Youth Artists Auditions of the National Federation of Music Clubs. Classifications: piano, voice, violin, string quartet. Awards in all classes. Finals in the spring of 1953. All details from Mrs. R. E. Wendland, 1204 N. Third Street, Temple, Texas.
- The 13th Biennial Student Auditions of the National Federation of Music Clubs. Awards, State and National. Spring of 1953. Mrs. Floride Cox, 207 River Street, Belton, South Carolina.
- The Horn Club of Los Angeles and Joseph Eger. Contest with two prizes for new American works featuring French Horn. Awards \$400. Closing date March 1, 1953. Joseph Eger, 7209 Hillside Ave., Hollywood 46, Calif.
- Cambridge String Choir Award of \$50.00 for the best arrangement for string orchestra. Closing date, June 15, 1953. Details from Mrs. Robert Conner, 524 No. 10th St., Cambridge, Ohio.
- Composition Contest, for women composers, sponsored by Delta Omicron. Award \$150.00. Winner to be announced at Delta Omicron National Convention in 1953. No closing date announced. Address Lela Hamner, Contest Chairman, American Conservatory of Music, Kimball Building, Chicago 4, Illinois.

TEACHER'S ROUNDTABLE

(Continued from Page 23)

poodle which at times interfered with Chopin's conversation or even playing. Once as he remonstrated mildly, she supposedly told him that with his genius he could improvise something featuring the twirl of the pet's tail. This, of course, is one more falsification.

In conclusion: when you play this Waltz do not make it a sportive event and do not attempt to break any record. Instead, try to bring out

the ineffable charm, the supreme elegance of that whirling figure, played fast but not too fast. Then linger somewhat on the lovely melody which sings above the gentle and soft rocking of the accompaniment. In doing so you will give proof of musical tact, and you will be true to the authentic tradition which it is so essential to respect in order to attain a faithful interpretation of Chopin's works.

MUSICIANS OF BALI

(Continued from Page 13)

of the ancient Hindu-Javanese empire, Bali has never been conquered. When, in the 15th Century, Mohammedanism (Mr. Coast speaks of it as Islam) came to the archipelago, Bali resisted its spread, clinging to its own native-Indonesian form of the gamelan. Islam forbids music in its mosques, and the gamelan declined in those parts (Sumatra, sections of Java) which embraced that faith. The religion of Bali, on the contrary, has always encouraged music. Thus, the gamelan was required for temple rituals and consequently added new techniques and effects to its original uses.

According to Mr. Coast, the unique characteristic of Bali music is the fantastic development of the metallophone. "Balinese drums have been influenced by those of India; the gongs, by Java (where, incidentally, our largest gongs are still made—Bali has not the facilities for casting them); but a modern Balinese metallophone section is like nothing else in the world. This is because the instrument has grown directly out of the native life and character, both of which are more exuberantly gay than those of their neighbors. Again incidentally, we make our own instruments—the simpler ones in the villages, the cast percussives (except for the big gongs), in the area of Klungkung where the smiths live."

The joyous character of Bali's music is evident in the dance forms, a superb blending of rhythm, motion, intricate polyphony, fluent yet stylized gestures, and the dazzling beauty of the costumes (which also represent an expression of native life, since they are designed, dyed, woven, made, and decorated in the villages). The Legong, Bali's great classic dance, requires three performers who must by tradition be young girls. Tiny Ni Gusti Raka, star of The Bali Dancers, is twelve years old and a recognized great performer of the Tjondona in the Legong. The quality of the music for this dance recalls Mozart's chamber works. Barong, favorite of all festival plays, and based on the battle between good and evil, requires simpler, more haunting music, together with different instrumentation. Kebyar, a modern dance, based on choreography by the famous Marie, is performed to music taken from North Bali and adapted in the South to form a completely new and mod-

ern pattern. Its opening crash, meant to sound like an explosion, sets the mood. Here, the shadings of emotion and expression grow out of the single dancer's reaction to the musical content, emphasizing the close relationship between the two art forms. The company's leading exponent of the Kebyar is Sampih, a pupil of Marie's, and famous for his dancing before he was ten. Indicative of the native humor are Oleg, a dance of cheerful coquetry; Ketjak, the savage and exciting monkey-dance; Ende, the sword dance of the clowns; and Tumulingan, the bee dance.

All of these dances, together with the music that completes them, represent the native expression of the people, based on ancient ritual forms and developed through the centuries to keep pace with changing customs. The Balinese reflect in their art each new influence that presents itself, rounding each out into works at once fresh and authentically native. For this reason, perhaps, Bali offers the greatest variety and range among all oriental dance forms.

Besides sponsoring the current tour, the Indonesian Government has sent along two Directors General of the Cultural Department, R. M. Indrosugondo, and Mr. Sutarjo. Chiefly responsible for its fruition are Mr. and Mrs. Coast. Formerly a London business man and always a balletomane, Mr. Coast served with the British Army during World War II, spent nearly four years in captivity in Singapore and Siam, and got to know and like his Indonesian fellow-prisoners. On his release, he withdrew to Bali, to write and to see about organizing a troupe of Balinese dancers and musicians. He was aided in his work by his wife, who was his partner and is now his assistant producer and costume designer. It is due to their dedicated devotion to Balinese art that America has had its sensational new hit.

It is hardly likely that American audiences will prefer the music of Bali to that of the symphonic repertoire. It is more than likely, however, that Americans everywhere will pay tribute to an art form that can result when a group of plain people set their minds to developing from within themselves the full expression of their selves. In this sense, we may find something to learn from this entirely non-professional troupe of Balinese artists. THE END

ILLUSTRATION CREDITS

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WHEN SHOULD PIANO LESSONS BEGIN?

(Continued from Page 26)

or less "grows up" with the piano will usually play with more natural ease than one who starts later.

A very important point in favor of having the child begin lessons early is that generally the young child hasn't had experiences that have shaken his confidence. He has no reason to fear failure and has no conception of the difficulties that await him. If sufficiently praised and encouraged by teacher and parents and given material easy enough to be learned successfully, he will retain that feeling of assurance which greatly aids progress.

A young child has time for the piano. He either doesn't go to school, or, if he does, he doesn't have homework. While he needs a lot of time to play, his time isn't taken up with organized groups such as scouts or social dancing classes. What is more, he is at the stage in his growth where, having accomplished something, he takes great joy in doing it over and over again.

Every group of children quickly takes on a social pattern. Some children are the leaders and others the followers. Usually it is the child who can do something that the others can't, who is looked up to. The youngster who can perform for the school room or PTA is going to be admired by the others, and those who start later, even though they catch up to him, will not have the distinction of being the first to acquire a skill and will not gain ascendancy on that score.

On the other hand, there are arguments for waiting until the child is older. First of all, the child starting later on can catch up to the one who had the head start, as Dr. Myrtle McGraw's study of the twins Johnny and Jimmy demonstrated. The older child will make much more rapid progress than the five-year-old, often covering as much ground in a couple of months as the younger does in a year.

If a child is hurried into lessons before he is ready, he may develop a distaste for the whole business, refuse to go on, and have no interest in starting again even when he has reached a sufficient mature age.

The adult level of control of arm, shoulder, and wrist muscle is not reached until about the age of twelve, so this might be another reason for delaying lessons until then so that the pupil's progress into technically more difficult music would not have to wait on his physical development.

What concern is it of ours as piano teachers when the child begins? Shouldn't we just accept as many pupils as we have time for and do the best we can with them? The answer is no, if by exercising some discrimination and advising parents from a background of psychological information we can save a child from

a frustrating few months or year of failure at learning to play the piano which may color his attitude towards it for the rest of his life. If, on meeting a young child, the teacher gathers that he has not been eager to experiment with the piano to find out how it works, has not wanted others to play for him, and is not eager to learn to play for himself, it is better to advise the parents to wait until he is older.

On the other hand, if the mother of an eager five-year-old who does have time to work with him hesitates

IMMORTAL BOHEMIAN

(Continued from Page 51)

of his only meeting with Puccini which took place after a performance at the Metropolitan Opera House in New York on a very hot spring night. Puccini spoke little English and Long little Italian. Puccini said at last, "Ees hot!" Long replied, "Yes, it's hot." Puccini went on, "Ees molto hot." Long responded "Yes, it's very hot." Then Puccini said with a pained smile, "Ees Moltississimo hot." Long followed with "Yes, it's gol durnississimo hot." That was the entire conversation between these two noted creators.

Puccini's attitude toward modern music was, of course, conditioned by its appeal to him personally. He had a high regard for the genius of Stravinsky, (especially "Prouchka") and for the works of Debussy.

to give him lessons because he hasn't started to school yet, the teacher can point out that five is actually a better age for beginning than six or seven, and that there is little real correlation between music learning and school learning. But the mother should realize that she will have to work in conjunction with the teacher, taking the responsibility for the child's practicing, and must understand that progress at five is going to be slow. In other words, she must be willing to pay in time and money for her child's head start. THE END

FROM THE ETUDE OF 1883

Each month during our anniversary year we plan to re-print an excerpt from one of the issues of the first year. We begin with the following from October 1883, in which Mr. Presser said editorially:

The aim of this publication is specific and circumscribed. It will primarily supply material for study of the technic of the piano-forte; and secondly, be devoted to the general interest of pianists and piano teaching. It will take the form of an instructor, or textbook, rather than a paper which is to be read at one sitting and then never taken up again.

We are thoroughly convinced that Piano Technic is not receiving the attention it should by the average teacher and student of the piano. The regular journals of music only speak of it in a general way, and refer to it only incidentally.

When we consider the vast amount of subjects—that nearly all our musical activities are confined to, or connected with, the piano-forte; that it forms the basis of all musical education; that most of the music published is for that instrument; that the great composers have written some of their finest works for that instrument; that vocal music and all other forms of music are greatly dependent on it; that it has become a part of our society and civilization, we have no further apology to offer for the appearance of this sheet.

The task we have undertaken is to promote the interest of this important branch of art and education, which, we believe, has not received the consideration commensurate with its vast influence. We present this our first number with some caution, but with a sincere determination to make the publication as valuable and practical as it lies in our power.

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CADENCE INFLECTION

(Continued from Page 16)

shaded as follows:



Perhaps the second time it occurs we need not outline the $\frac{7}{4}$ chord so strongly, making more of the V7 and its diminuendo to I.

Thus "falling inflection" may be considered to be the normal inflection for a cadence, or for a figuration based on cadence chords. Webster defines cadence in music as follows: "a subsiding of melody, or chord sequence, with or without fall of pitch, to a harmonic close or point of rest" and "cadenced," the past tense of the verb, he defines as "having cadence, or rhythmical fall."

However, we do have rising inflection, prompted sometimes by an exciting rise in the melody, sometimes by a modulation to a new key; or, as in the following instance, by a desire of the composer to emphasize a conclusion, and to say something striking and startling. I often think that Beethoven's motto must have been "You never can be sure what I am going to say next."



In this case, it is as though he had said: "That's that!" twice over, exclamation point and all.

Another illustration of an emphatic conclusion with rising inflections is furnished by the popular choral composition based on an old Dutch folk-song, *Prayer of Thanksgiving*:



Here we have a double cadence, as though to make sure that we came to a conclusion; and in this case, it seems appropriate to accent every chord. However, it should be pointed out that here near the end other influences are at work—a certain broadening out of the tempo, as well as a crescendo toward the last chord, though this might be hard to prove. Also a long wait on that chord, which gives it a feeling of finality, even though the third is in the soprano.

In the fifth measure of Debussy's

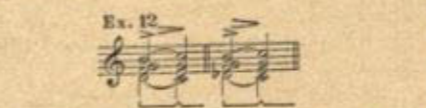
*La fille aux cheveux de lin** we have an illustration of rising inflection, this time prompted by a modulation to the key of E-flat:



Since the modulation is to the right side of the key circle—the bright, active side, this probably accounts for the use of a crescendo. Conversely, there are many illustrations of modulating to the left side—the passive, sentimental side, where a diminuendo seems more in keeping. See measure 27 of Bach's Two-part Invention No. 8, where as he comes into the key of B-flat, the key of the Subdominant, the author finds it more satisfactory to play softly, instead of loudly, as indicated. This makes the "crescendo" four measures later much more logical, for it leads back to the tonic. There is a similar place in measure 18 of the first Two-part Invention. Again, playing softly as we come into the key of F prepares for the crescendo in the next measure which leads back to the key of C.

Returning, now, to the normal and customary: it is safe to say that in the vast majority of cases, we use "falling inflection," if for no better reason than this: that we know what is coming, and it is not necessary to stress the obvious, even though this final note or chord comes on the so-called strong beat. The cadential importance of that note or chord makes accent unnecessary.

Another reason is that the first of the two chords in a cadence is usually a dissonance, the second a consonance, and it is customary to accent the dissonance—otherwise it is irritating to the nerves," to quote an old authority.



The pianist is very much like the man hitting his head against a stone wall, who, when asked why he did it, replied: "Because it feels so good when I quit." We accent the dissonance because doing so makes the consonance which follows "feel so good" and restful. Notice how a pedal point heightens the effect:



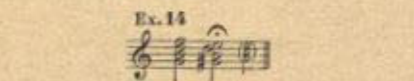
Here we have another reason for "falling" inflection—an instrumen-

tal one. On the piano the held tones in the left hand diminish rapidly. Hence, in order to preserve a balance among the parts, it is necessary to make the second right hand chord softer than the one which precedes it. Pianists should therefore make it a point to listen attentively to all held-tones, so as to adjust the dynamics of the other parts to the one being sustained. This gives a "transparent" quality to the playing, since all the tones can be heard.

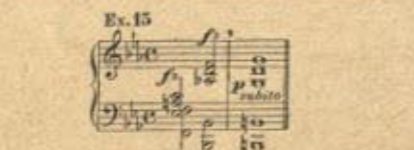
The Plagal Cadence, so closely associated with the singing of "Amen" at the end of a hymn, usually diminishes, perhaps because, after a long and ample "Ah," there is a little breath left with which to sing "men." Another reason may be found in the fact that the old masters considered a fourth above the bass (in the key of C, F above C) to be a dissonance. This would apply to illustration 2 in the preceding paragraph; also to the half-cadence in the form $\frac{4}{2} \frac{2}{3}$, to be mentioned later.

There is also a language parallel. Gummere, in his "Handbook of Poetics," writes as follows: "When a word has two syllables, one of these always receives a marked increase of tone as compared with the other." This characteristic of human speech applies just as forcibly to the two syllables, or chords in a musical cadence, and justifies the position we have taken that some tonal difference, one way or the other, must be made between the two.

With the False, or Deceptive Cadence, where we have the Dominant chord followed by the Submediant, or some chord other than the Tonic, as in Grieg's *Patriotic Song*:



we have a new element to consider—that of surprise. If we wish to bring out this aspect of it, we might give more tone to the second chord. Such straight-forward procedure seems quite appropriate at the False Cadence near the end of Heller's *Warrior's Song*, and possibly at the 18th measure of Chopin's *Prelude in B minor*. But some might disagree, maintaining that it would be more of a surprise if the resolution were softened. Such a procedure is certainly quite effective in the 16th measure of Grieg's *Patriotic Song*:



A slight ritard and just a suggestion of a fermata may be used at the False Cadence in the 20th meas-

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ure of Mozart's little Minuet in F major; or, in some cases, a slight hesitation just before the second chord. A tiny break, or "luft pause" is also often used before a "piano subito," mentioned above. While this takes us into the realm of time-inflection, which is another matter entirely, we might mention in this connection holding back just before a final note. Sometimes, especially in choral compositions, we even make a break and take a breath before this final note, and this makes it all the more impressive when it does arrive.

Coming now to the half-cadence, it often appears in the form $\frac{4}{2} \frac{2}{3}$



as in the fourth measure of the first movement of Mozart's Sonata in A major, or the 25th measure of C. P. E. Bach's *Solfeggietto*. Recognition of the half-cadence is especially helpful in studying the works of French composers, whose ideas so often end on the weaker beats and thus form feminine endings.

A final suggestion: a distinction should be made between the perfect and imperfect forms of cadences. A cadence is "perfect" when the root of the Tonic chord is heard in the highest and lowest parts of the final chord, and "imperfect" when it is not. The perfect form is more final, and this distinction is important in thinking the music of the old masters. For instance, in C. P. E. Bach's *Solfeggietto* we have three important V-I cadences in the course of the piece—one into the key of the relative major (measure 6), one into the key of the Dominant (measure 9), and one into the key of the Subdominant (measure 17). All are imperfect, for they have the third at the top. As a result, these cadences do not sound as complete and final as the one at the very end of the piece, where we have the root of the C minor chord on top; moreover, this same note repeated twice over for good measure. This suggests that we inflect them differently, using falling inflection for the intermediate cadences, rising for the final one. And to make triply sure, accenting the last three Cs thus:



Incidentally, note that Mozart has done the same thing at the end of the first movement of the C major Sonata, from which we quoted above.

In closing, a true story, told me by Miss Edith Otis, well-known cellist and teacher, will point the

(Continued on Page 64)

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THE DRAMA OF DRUMS

(Continued from Page 20)

everywhere adapted to the mode of life followed. The Assyrians were nomads and used small drums they could carry easily. Often the drums were strapped to the body of the performer and beaten with the hands or fingers. There were many hand drums. There were also drums placed around the necks of camels or horses to be carried into battle to lead and inspire the armies.

In India a curious drum was placed on the forehead and beaten with the hands. Their Dervish drum was a shell of metal or pottery and sometimes it was beaten with a leather strap. These drums became well-known because of their use by the dervishes. There was another macabre Indian temple drum, the daman, which was made of two skulls.

Korea's Chang-Gon drum was shaped like a dumb-bell and achieved a certain drama in being beaten with the fingers at one end and pounded with a stick at the other. The tone could be varied slightly by beating the drum at various places. At times the wrists were brought into play.

Japan has long used drums to intensify dramatic moments. The keor, their small drum, came from China where it was used to signalize the dawn. In Japan the keor was used in the processional orchestra, hung about the neck of the leader and fastened by a cord which he held in his left hand.

Variations in drums are endless and fascinating. Some were suspended from lacquered poles. Some were grouped in large hoops and combined with bells. Some were lavishly ornamented with gold and precious stones. Their fascinating variety provided added drama in the skill and art with which these musically simple structures were glorified.

The drum reaches its highest drama in the part it was given in the orchestrations of the masters. The master composers were quick to appreciate and use the suspense of the roll and throb of drums, the low undercurrent pulse that anticipates the high moment of drama. Their spectacular and, at times, sinister suggestion of imminent disaster is familiar to all. Their explosive vigor can spotlight the musical climax.

In addition to the simple drums like the bass drum, the composers had the all-important kettle-drum which could sound definite pitch. By means of several screws the head of the kettle-drum could be tightened evenly to sound a definite pitch. Usually two drums were used, one tuned to the tonic and the other to the dominant tone of the composition.

But the kettle-drums could also be tuned to other tones. The larger drum's range of tuning was from F

(the first space below the bass staff) to C (the second space, bass clef). The smaller kettle drum could be tuned to any note from B-flat (second line, bass clef) to F (fourth line, bass clef). Thus there was the possibility of eight or nine tones (including chromatics) which could be obtained by various tunings.

At first two kettle drums were used, sounding the tonic and dominant. They gave the rhythm, added a light bass for light combinations and could supply a pedal point. A third kettle drum was added later to sound the subdominant tone. Still others have been added but the uses of these extra drums is of limited value.

The skill with which the masters employ drums to build drama is a fascinating study which has inspired the masters of orchestration today. Haydn in his Surprise Symphony gives a striking example with a forcible drum-stroke at the end of a soft passage to startle and surprise. Beethoven makes great use of the kettle drum's various tones. Mendelssohn used various tunings and began the use of three drums. Berlioz makes important use of them for the thunderstorm in his Symphony Fantastique.

Wagner relied on the kettle-drum to indicate suspense and dread. There would be a sudden moment of orchestral silence with the drum beat in soft irregular strokes of intensified emotion, compared by one writer to frightened heartbeats. Wagner used this device in "Lohengrin" when *Tetramund* drops dead at the sight of the holy sword. He uses it in "Götterdämmerung" when *Siegfried* is killed. He uses it in "The Flying Dutchman" when *Senta* sees the doomed seaman. Berlioz used kettle-drums—sixteen kettle-drums and ten drummers—in his Requiem.

Although their use in the half-solo is not infrequent (for kettle-drums can play a definite theme on the different tones) there is no real repertoire for kettle drums. Concertos for them have been written and performed more as a novelty. Mr. Gordon Cleather composed one of them and played it on six drums of various pitches.

The bass drum is used in the symphony orchestra at times to add the rhythm. It is often abused in its use in general but it is effective in soft passages. It achieves new distinction in the use Brahms makes of it at the opening of his Academic Overture.

The medium sized tenor drum is used at times for special effects. The snare drum gives military effect with its taps and rolls. Meyerbeer used it in the benediction of the pious scene in his "Huguenots". The tambourine, an instrument of

great antiquity, is technically a half-drum and one of the drum family. Its name means little drum. When struck, shaken or rubbed with the thumb its effects are well suited to the Spanish and the Gipsy dances. Another well-known example of its use is provided by Berlioz' Roman Carnival Overture.

The use of the drums of all kinds in accompanying the dance provides another very familiar example of the infinite variety of the drama of

the drums in every part of the world.

Whether the drumming is of primitive people of past or present, whether it accompanies the dance, the military, or is orchestrated in the world's great symphonic compositions, the expression of elemental rhythm is one with the dramatic. Brashly or subtly, alone or with melody, harmony and orchestral color, it speaks to all men of the drama of drums.

THE END

AFTERTHOUGHTS ON A SUMMER MASTER CLASS SESSION

(Continued from Page 25)

my experience has been that if, in rapid playing, the third finger is on the string when the fourth shifts and then has to be used immediately, the grip of that finger is very likely to be weak. Therefore it is better to raise the finger as the fourth moves and put it down again strongly when the time comes to use it for the second note of the descending scale. But this has been a digression. The point I wish to emphasize is that the fourth finger slide in Ex. A is not an extension but a movement of the whole hand which brings the third and second fingers into proper position for playing the A-flat and the G-flat.

The fingering of the harmonic minor scale, Ex. B, is made in the same way; the second finger on F moves up to G-flat as the fourth finger slides, and remains there in readiness for the descending scale. Some care must be taken not to move it when the fourth finger comes back to A natural, but this is no great problem. To players who have long used the conventional harmonic minor fingering it may seem strange not to use the third finger at the beginning of the descending scale, but a few experiments should convince everyone that the fingering given in Ex. B is not only productive of more clarity but also of greater accuracy of intonation.

Tuning, it would seem, is a subject to which few students, even quite advanced ones, give much thought. Most of them turn the peg back and forth at random until the correct pitch is by chance found; others have the habit of tuning the string noticeably low and then bringing it up into pitch. Neither method is good tuning. If a string is tuned sharp and flat a number of times in rapid succession it is not likely to stay in tune for long; neither will it if it has been lowered a tone or more.

The only quick and accurate way of tuning is to raise the pitch higher than is wanted and then bring it slowly down. Even if it is a little sharp or flat to begin with, it is better to do this than to tune flat.

Of course, pegs that work smoothly are a sine qua non of good tuning. No player should be satisfied with pegs that work stiffly and erratically; any repairman worthy of the name can adjust them so that they turn easily.

Tuning is often a matter of temperament. The excitable individual will, until he has learned better, go at his tuning in a hurry—and take twice as long as the calmer one who goes about it slowly and gently.

THE END

ADVENTURES IN PIANO TEACHING

(Continued from Page 21)

teaching urge just can't leave it alone. And of course you and I know the rewards are ample.

"After your class here, I decided it was about time I turned over in my grave. When I heard you say, 'Why don't you teachers have your students do such and so?' I could have told you that the teachers didn't do it either. But now I'm trying everything!"

"Maybe you had better publish an article on how to recover from this horrible fatigue—or maybe I'll just get used to it."

"Thanks, anyway; and I hope I will see you in Music Teachers' Heaven."

Like all of us, she is finding class piano more challenging than she thought . . . but by this time I am sure she has recovered, and is experimenting and planning carefully to conserve her energy, now loves teaching her group project, and has made a down payment on a huge deep-freeze for the profits!

. . . Sometimes I wonder what a Music Teachers' Heaven would be like. . . Can anyone enlighten me?

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CADENCE INFLECTION

(Continued from Page 61)

moral of my tale. While giving a lesson to a boy she pointed out that the last two notes in a composition were cadence-tones (as in our illustration from the Bach Bourrée). "Aw," said he, "I have that in Room C"! In other words, that was "theory" and had nothing whatever to do with performance.

But it has, and that is just where

the "applied music" teacher enters. Since he teaches tone-production on the instrument, it is he, and he alone, who can do anything about cadence inflection. Hence, the author hopes he has convinced him not only that cadence inflection is important, but also that it can be taught. If such things can be taught in speech, why not in music? **THE END**

OH DOCTOR, MY THROAT!

(Continued from Page 13)

sing since the operation." Yet again, "after tonsillectomy, one is more likely to have an attack of polio."

Recently, I saw a young girl who complained of "sore throat." She said that she "always has a sore throat." Examination disclosed very small tonsils hidden away behind the pillars, but they were, to a practiced eye, obviously infected. Moreover, there was a chain of hard, tender lumps (glands) in the right side of her neck which were the result of bacteria from the right diseased tonsil finding a resting place in these lymphatic glands. However, when the father consulted the family physician, he was told that "Dorothy does not need her tonsils out because they are so small you can hardly see them!" Apparently he does not know that the size of a tonsil has little or nothing to do with its degree of infection. In fact large tonsils may scarcely be infected at all, and may be causing inconvenience chiefly because of their size. Rheumatic fever and other systemic disorders may be an aftermath of "poison in the system."

Well, what about the removal of tonsils in singers. Will an operation ruin the voice? Some years ago, I sent out a questionnaire to 500 singers and teachers of voice, and a second 500 to throat specialists. Analysis of the opinions expressed seemed to show that about one person in 100 thought that the operation of tonsillectomy had been harmful, but no one claimed loss of voice from

personal experience. The nearest anyone came to that was through hearsay evidence. Years ago the late Dr. Alexander of New York showed a half dozen singers before a group of doctors at the N. Y. Academy of Medicine who had scarring of the throat, loss of the uvula (soft palate which hangs down in the middle of the back of the throat), and various other evidences of poor result, anatomically speaking, and yet these persons, all of them, were earning a living through singing.

What about gargles, sprays, lozenges etc. for an ailing throat? As a matter of good oral hygiene, a mildly antiseptic gargle is useful if the user knows how to bring the medicine into contact with the areas which need it most. Some people cannot gargle without gagging or swallowing the fluid, however hard they try. In such case it is better to medicate the throat by dropping the given solution into the nose while lying on one's back and allowing it to trickle over the desired region one wishes to reach. In general, antiseptic lozenges are to be avoided. They may upset the stomach, and are not efficient. Spraying is simply a method of trying to get wide distribution of medication over a large part of the throat. It is sometimes helpful, but need not be performed as a sort of daily ritual. Advice in these matters must be meted out by the specialist according to the specific needs of his individual patient.

THE END

SOUSA MARCHES ON

(Continued from Page 10)

was called upon to direct.

"Stars and Stripes Forever" marks a return to the large-scope Technicolor spectacle. Covering an eventful nine years in the March King's life, it recreates the mood and manners of the gay '90's. The recording of the music and the casting of the corps of bandmen required the services of 175 musicians, conductors, and arrangers. To assure authenticity, 20th Century Fox sent Al Fisher, of the Music Department, to the

Sousa Library at the University of Illinois, to study the original scores.

Since the story involves the bandman-inventor of the original Sousa-phone, a search was launched to find one of these instruments, nicknamed "raincatcher" because of its upright bell which Sousa himself described as dropping timbre over the entire band "like frosting on a cake." Fearing that such an old instrument would be difficult to come by, the studio's quest was kept a top secret.

Unable to locate one in out-of-the-way places, scouts finally appealed to a music store—which had three of them on hand.

To assure military precision in the marching sequences, Jack Penneck, ex-Marine, actor, and veteran Hollywood drill-master, drilled 100 war veterans for more than a month—among them a tuba-player who had worked in Sousa's band.

Sousa enthusiasts will be grateful to the film's producers for exploding a persistent and completely unfounded rumor. Director Henry Kester revealed that when he was a boy in Germany, Sousa, already internationally famous, was being claimed by the Germans as their own. The story went that Sousa's real name was Sigmund Ochs, and that his professional name derived from his luggage on which his initials, S O were combined with his place of destination, USA. This rumor makes for an amusing sequence in the film as Sousa discusses various versions of his origin, clearing them all from the scene with the fact that his name always was Sousa, and that he was of Portuguese descent.

The production of an important American saga like "The Stars and Stripes Forever" gives off a seemingly endless list of facts and details. You learn, for instance, that the dance sequences featuring the two-step already give evidence of stimulating a revival of that old-time form in American dancing; that Henry Kester uses an economical and efficient trick in directing, never letting his company know whether he is testing a scene or actually shooting it; that the Southern scenes were ordered to be played "strictly in American," without Southern accent. You are told that top staff officers of the U.S. Marine Corps have approved the film as "a splendid tribute to one of our most revered Americans"; that Parents' Magazine awarded it a medal as "the outstanding family movie" for the month of December. But for music-lovers, the important fact is that Sousa is again marching through the American scene. **THE END**

STRANGE VARIATIONS

(Continued from Page 24)

If you manage all this part of the business skillfully, and win over the organist to your way of thinking without implying that his reharmonizations have no merit (remember that everyone is inclined to be touchy in matters of this kind), you will be rewarded by hearing familiar hymns done with unexpected freshness, in a service which people will remember for a long time.

THE END



JOHN PHILIP SOUSA

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